DOCUMENT RESUME

ED 068 978 CS 200 228

TITLE	English as Exploration: A Personalized Approach to Teaching 1 English 1 and 2 English 1.
INSTITUTION	Evanston Township High School, Ill.
PUB DATE	Aug 69
NOTE	50p.
AVAILABLE FROM	Office of the Assistant Superintendent, Evanston Township High School, 1600 Dodge Avenue, Evanston, Illinois 60204 ($2.00)
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Affective Objectives; Cognitive Objectives; *Creative Teaching; *Curriculum Guides; Drama; *English Programs; *High School Students; Literature Appreciation; *Personal Growth; Reading; Student Teacher Relationship; Teaching; Writing

ABSTRACT

This 1969 curriculum guide in creative English presents a personalized approach to teaching high school English. The authors suggest that such a course begin by encouraging students to talk with one another and to engage in dramatic improvisation. These activities may then form a creative basis for later projects in writing and reading. The units on talk and drama, writing, and reading are provided with cognitive and affective objectives, seminar activities, large group activities, and discussions of the role of the teacher. The authors conclude with guidelines for evaluating the teaching of talk and drama, writing, and reading. They argue that one of the basic principles of this evaluation should be the belief that learning is deeper, more lasting, and more useful if the gap between intellectual perceptions and emotional attitudes can be bridged. Included are a bibliography and appendices discussing some large group activities in English classes; some suggestions for combining music, art, and literature; a list of slides; a list of films; a list of recordings; and a list of titles ordered for an outside reading program. (Author/DI)

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY

ED 068978

ENGLISH AS EXPLORATION

A PERSONALIZED APPROACH TO TEACHING

1 ENGLISH 1 and 2 ENGLISH 2

ENGLISH DEPARTMENT

EVANSTON TOWNSHIP HIGH SCHOOL

EVANSTON, ILLINOIS

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
Evanston Township
High School
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER.

(Copyright applied for - August, 1969)

CS 200 228

FILMED FROM BEST AVAILABLE COPY

A TENTATIVE CURRICULUM GUIDE

FOR

1 ENGLISH 1 and 2 ENGLISH 1

Dr. Scott D. Thomson
Superintendent

Dr. Don T. Torreson
Assistant Superintendent

Mr. Clarence W. Hach
Supervisor of English

Board of Education

Mr. Daniel Phillips
President

Mr. G. Frederick Liechty
President pro tem

Mrs. Jack Ferren

Dr. Avery Hill

Mr. Jordan Jay Hillman

Mr. Richard Nelson

Mr. Edgar Vanneman, Jr.

Mr. E. John Scott
Secretary

Evanston Township High School
Evanston, Illinois

1969

PARTICIPANTS IN THE DEVELOPMENT OF THIS GUIDE

English Curriculum Committee

Mrs. Barbara Pannwitt, English Chairman, Beardsley School

Miss Mary Jane Richeimer, English Chairman, Michael School

Mr. Malcolm E. Stern, English Chairman, Boltwood School

Mrs. Elizabeth White, English Chairman, Bacon School

Mr. Clarence W. Hach
Supervisor of English

1 English 1 and 2 English 1 Committee

This guide was developed as a curriculum project during the summer of 1969 by Miss Mary E. Flynn, Miss Helen Martell, and Mrs. Kaye B. Stewart. It is a revision and an extension of the curriculum for 1 English 1 developed during the summer of 1968 by Miss Flynn, Mr. Martin Nystrand, and Mrs. Rebecca Tillapaugh. Because a great deal of reading had to be done by the 1969 committee, there was not time to turn this guide into a polished document. It is the department's plan to do so during the school year 1969-70.

TABLE OF CONTENTS

		Page
I.	INTRODUCTION	1
	A. A few words about creative exploration	2
	B. Classroom environment	2
	C. The role of the teacher	3
	His special role with the disadvantaged student	4
	D. Grouping procedures	4
II.	TALK AND DRAMA	5
	A. Introduction	5
	B. Improvisation	5
	Cognitive objectives	6
	Affective objectives	6
	Seminar activities for 1 English 1 and 2 English 1	7
	Seminar activities reserved for 2 English 1	10
	C. Discussion	10
	Cognitive objectives	11
	Affective objectives	11
	Seminar activities for 1 English 1 and 2 English 1	11
	D. Large group activities in talk and drama	13
III.	WRITING	13
	A. Introduction	13
	Cognitive objectives	14
	Affective objectives	15
	Procedures	15
	B. Suggested writing activities by grade level	15a,b
	C. Description of writing activities itemized on charts	16
IV.	READING	20
	A. Introduction	20
	Objectives, both cognitive and affective	20
	Approach	21
	List of optional titles:	
	1 English 1	21
	2 English 1	23
	B. Types of literary response	24
	C. Role of the teacher	26
	D. Class activities	27
	Seminars	27
	Large group meetings	28
	E. Summary	28
V.	EVALUATION	28
	A. Talk and drama	29
	B. Writing	30
	C. Reading	31
VI.	ENGLISH AS EXPLORATION: SOME FINAL WORDS	31
	Appendix A: Bibliography	32
	Appendix B: Some large group activities that proved successful in 1 English 1 during 1967-68	33
	Appendix C: Suggestions for combining music, art, and literature in a multi-sensory approach	34
	Appendix D: List of slides	35
	Appendix E: List of films	37
	Appendix F: List of recordings	41
	Appendix G: List of titles ordered for outside reading program	42

I. Introduction

In revising last year's program for 1 English 1 and extending the program into 2 English 1, we have focused especially on the need for finding more ways to involve more students actively in the process of learning. We feel that with the advent of team teaching, large group meetings, and small seminar discussion groups for everyone, teaching and learning have become more personalized and more meaningful at all levels. However, in classes with an extremely heterogeneous mixture of ability levels, cultural backgrounds, and personal interests and needs, there must be even more emphasis on flexibility and individualized instruction. Rather than deploring the heterogeneity of these classes, we are in agreement with those writers who believe that in a democratic society such grouping can enrich the learning process for all students. This will be more and more true as we move away from the idea that the whole seminar group should be reading a particular literary title, discussing that selection together, and either frequently or occasionally writing a particular kind of composition, or taking a quiz or test on what has been read. In a more flexible program English classes could operate as workshops in which teacher and pupils explore together the many ways in which language can be used to give shape and substance to the raw experience of life. Here, then, are the major premises on which this program is based:

1. It offers the teacher a flexible structure so that he can provide sufficient challenge for academically able students and special encouragement and motivation for slower learners.

2. It is a program built around activities that promote personal growth through English rather than one based on an externally imposed sequence of subject matter. It gives students more opportunity to learn to write by writing, to learn to talk by talking, and to learn to appreciate literature through personal response which then leads back into a closer study of the text (as opposed to learning <u>about</u> writing by the study of grammar and rhetoric, and learning <u>about</u> literature by the study of literary analysis).

3. It is a program in which talk and drama share the limelight with reading and writing, with each strand reinforcing the other three, as all four weave in and out of various classroom activities.

4. It is a program in which the teacher helps students to teach each other and to learn from each other. This makes possible a trial and error system in which each pupil truly comes to grips internally with his own language problems, and errors are turned to maximum advantage. This can happen if the small groups for talking, acting, reading, and writing frequently serve as workshops in which students help each other say something, or interpret something, or act something out, or write something, more accurately and more effectively.

5. It is a humanities-oriented approach, using art and music as stimuli for discussion, for creative dramatics, and sometimes for sharpening perceptions in the interpretation of literature, especially in the last case with respect to mood, atmosphere, tone, and characterization.

6. It makes special provision for a multi-media approach to learning by making extensive use of multi-media -- slides, pictures, films, records, tape recordings, etc. -- to make reading, writing, thinking, improvising, and discussing more meaningful and more relevant.

7. It encourages the development of the student as a whole person by permitting him to exercise both his imagination and cognitive faculties in coming to grips with experience, instead of merely asking him to manipulate intellectual abstractions.

8. It places emphasis on heightened awareness and personal creativity in responding to experience, whether that experience comes directly from life or vicariously through books and other media.

A. A few words about creative exploration

First of all, creative English does not mean the kind of program in which standards are abandoned and students are encouraged to indulge in effusive outpourings of mere self-expression. As Geoffrey Summerfield puts it, the aim of creative English is "...to foster the growth of more articulate, more effectively human people." We can do this best when we permit the student to become man as maker, rather than man as machine, taking in and handing out again the ideas of others. Arthur Koestler, as quoted by Summerfield, says:

> It has often been suggested that the act of creation is the same in the arts as it is in science; certainly "having an idea"--the formulation of a hypothesis--resembles other forms of inspirational activity in the circumstances that favor it, the suddenness with which it comes about, the wholeness of the conception it embodies, and the fact that the mental events which lead up to it happen below the surface of the mind.

This idea emphasizes the fact that true creativity is both an act of cognition and an act of imagination. It also explains why we might consider this program as the soil providing nourishment for those "mental events which...happen below the surface of the mind" and which lead up to an act of creative thinking. Such acts of creative thinking may result in anything from an insightful comment in the discussion of literature, to the writing of a Haiku poem, or the making of a collage capturing the theme of a short story. They are more likely to occur more frequently, for more students, in an atmosphere which fosters "the state of being, of awareness...the provocations, the perceptions, the conditions which give rise to the making." (Summerfield) The building up of that kind of atmosphere is what this syllabus will attempt to describe.

B. Classroom environment

A poster of Marlon Brando...a picture of Twiggy...a psycheldelic print in vivid colors...a landscape by Constable...a photograph of a Negro father bending over his infant son...a photograph of a white soldier saying goodbye to his toddler son...a surrealist painting by Dali...the detail of God's hand reaching out to grasp man's hand from the Sistine Chapel ceiling frescoe...if a classroom wall featured these or similar pictures in assorted mediums and sizes, more students would walk into English on the first day of class with the immediate impression that English has something to do with life and people, and almost every student would see some picture with which he or she could feel some special sense of identification. As the weeks went on and the walls offered not only new stimuli for thinking and response provided by the teacher, but also offerings brought in by the pupils, plus their own graphic and written work, the very atmosphere of the room would spark the kind of talk, discussion, improvisation, and writing that we are aiming at in this program.

Such aims will be furthered by the addition of a classroom library of colorful paperbacks to meet varying levels of interest and ability, plus small sets of five or six copies each of short story and poetry collections, novels, and nonfiction books. Ideally, each room should also contain a copy of The Thorndike High School Dictionary, Webster's New Seventh Collegiate Dictionary, the Reader's Encyclopedia, and an almanac.

You will be supplied with a list of sources for inexpensive pictures and posters, but newspaper, magazine, and publishers' promotion materials are good free sources of pictures. The paperback classroom library and the small sets of books will be furnished to you. We realize that the security problem will be an additional burden, but we hope that the tremendous gains from this kind of approach will make you less unhappy about assuming this extra responsibility.

Hopefully, the classroom will cease to be a place where the main activities are discussing what has been read as homework, writing and discussing assigned compositions, and taking tests. Instead, it will assume a workshop atmosphere where teacher and students work together to use language to give shape to their responses to life and to literature. Sometimes these responses may be non-verbal forms of language such as pantomime or student photography that will in turn spark verbal response.

If we are to "turn on" those students who have been "turned off" because they are not print oriented, then we must find ways of using multi-media materials both in large and small groups. Ideally, we would like to have a tape recorder and a record player present in every classroom every day, but we think that teams can work out satisfactory ways of sharing this equipment. Using the tape recorder as a learning device to play back discussions and improvisations with dialogue is an especially worthwhile procedure. So also is the practice of letting youngsters who have trouble getting words down on paper talk into the recorder in private and then listen and transcribe what they have said. Using it for the recording of original poems or radio scripts or television plays or any other medium of creative expression is a way of giving prominence to the work of all children from time to time, and it is a special boon to the shy pupil who finds it difficult to perform before the group. See further suggestions for the use of multimedia equipment in the sections on writing and reading.

C. The role of the teacher

Geoffrey Summerfield, in Creativity of English, makes some excellent points about the role of the teacher in this kind of program, which are well worth quoting here:

> May we go back for a moment to the early New Orleans jazzmen? I'd like to use them as a model. In the jazz combination, each individual feeds his contribution into the concerted efforts of the group, and one person orders this in such a way as to achieve coherence and cohesion, but in so ordering, he does not obliterate or inhibit the other individuals: each gives what he is best equipped to give, whatever it may be. And they learn to play jazz by playing it....
>
> As I see it, one of the first jobs for the teacher is to initiate such collaboration, to guide it as much as necessary, to intervene when chaos threatens, to foster a sense of standards--a delicate matter, to point to possibilities, and to elicit contributions.

In a later paragraph he talks more directly about the role of the teacher, and this too is worth quoting here:

> "Creative English" is not for me a matter of simply eliciting verse or worse, but rather of establishing a relationship and an ethos which will promote experiment, talk, enquiry, amusement, vivacity, bouts of intense concentration, seriousness, collaboration, and a clearer and more adequate self-knowledge.... And the teacher's sense of his role is crucial. If he is prescriptive--knowing what he wants, knowing all the answers beforehand--he will be less effective than if he is prepared to allow the pupils' awareness of criteria to grow for itself in the business of making, modifying, and so on.

His Special Role with the Disadvantaged Student

We are all familiar with, and have often felt frustrated by, the restlessness, the lack of organization, the lack of responsibility, the short attention span, and the apathy of the disadvantaged student. What we often forget is that these are symptoms of deep-seated feelings of defeat, and that many disadvantaged students, black or white, have been defeated from their first years of school because of inadequate language experiences in their pre-school lives. Many of them also come from homes in which the educational process is neither understood nor respected, in which there is little or no privacy for doing homework, and in which the presence of books and magazines is the exception rather than the rule. These are the students who need us most. They are also the students who have it in their power to create havoc in the classroom and the school at large if we fail to provide a learning situation that has meaning and relevance for them. We can do this best if we follow David Holbrook's advice: first, letting these youngsters know that we value them as human beings; second, being flexible and spontaneous in working with them; third, expecting no more than the smallest and most intangible of results, but being prepared to jump for joy at the least success; fourth, giving endless and unflagging encouragement. We believe that it is only within the kind of flexible program that we are suggesting that it is possible to provide "success" experiences for the slowest learners, and at the same time provide the challenge needed by the able learners.

In our society a substandard dialect holds many disadvantages for either the black or the white child who speaks this way. However, as John Dixon says, "...one starts in teaching from a respect for each pupil as he is, and that means for what expresses his identity, notably his language. 'One of the most intimate possessions of a person is his dialect.... The identification of the child with his community and his relationship to it must be protected.' (Wilt) The principal aim is to build on the method of language learning by which he has already accomplished so much." If a youngster feels that his dialect is accepted by the teacher and his classmates, and if as he becomes more involved with language as he listens to the standard dialect spoken by some of the students in discussion, he may ask the teacher for help or be ready to accept an offer from her for help, if he chooses to learn standard dialect as a second language for those occasions in which it will be of use to him.

D. Grouping procedures

If this is to be a truly personalized program that meets the needs of the wide range of abilities and interests in most seminars of even 15 students or fewer, then some experimentation with grouping seems to be called for, and we hope that most of you will be willing to give this a try. James Moffett believes very strongly that all classrooms should operate with a three-stage kind of grouping. Sometimes the whole group could discuss something together, especially when the teacher is preparing to launch sub-groups into separate work on projects, or the reading of different books, or when bringing them back together to exchange results and compare experiences. However, he believes that learning to discuss can only be carried on in small groups of no more than six. This second type of grouping would be used for the following purposes: topics of current interest to students, discussion of student improvisations, discussion of student-written stories, poems, etc.

These groups should be mixed as to ability, sex, race, and socio-economic background for richer and more interesting discussions. The third stage of the grouping plan would place students in small groups of no more than six according to their reading ability for discussion of a book they were reading in common.

Before you give up in despair at the thought of three preparations for reading, remember that this will be a very different kind of preparation from what most of you are accustomed to. First, you aren't going to be holding a reading discussion every day. Second, one or two of those preparations will be in very easy books or even be short stories or magazine articles. Third, for several weeks at a time one group might be working on a project growing out of their reading while you are discussing with another group the book that they are reading currently.

II. Talk and Drama

A. Introduction

These activities are discussed first because they precede reading and writing in the early growth of human beings, they often provide motivation and insights for reading and writing, and they provide the teacher with one of his best means for getting to know his students and giving them an immediate sense of security and success. In actual practice, in this kind of curriculum, talk, drama, reading, and writing weave in and out of student activities so closely that they are not separate entities. As Douglas Barnes points out, "Dialogue, in its various aspects, is the factor all learning experiences have in common," but as yet teachers have not always made full use of it. He goes on to say that the intellectual development of a student "may well depend not so much upon what has been presented to him in formal instruction but upon the dialogues in which he has taken an active part.... It must be through language that the processes of dialogue are internalized to become the processes of thought, dialogue becoming dialectic."

In a traditional program one of the teacher's main problems is how to cut off his pupils' natural flow of language, and their frequent flair for the dramatic, so that he can get on with the assigned lesson. If, instead, he could capitalize on these qualities and also on his pupils' preference for listening to each other rather than to him, he might lead his class more successfully from the natural activities of talk and drama to the more difficult and complicated activities of reading and writing. If he at least tunes in on their informal talk as they enter his classroom, permits them to talk in class frequently as they are working on projects or proofreading papers, and encourages them to drop into his office to talk about a book they liked, to ask for special help, or to talk about something of personal interest, he will make a good start at establishing the kind of atmosphere in which drama and discussion will thrive.

James Moffett goes even further than Barnes in stressing the importance of talk and drama when he says, "I would like to argue here that drama and speech are central to a language curriculum, not peripheral. They are base and essence, not specialties. I see drama as the matrix of all language activities...engendering the varieties of writing and reading." And so, with Moffett as our mentor (as well as the other authors already quoted), we make no apologies for placing improvisation in the prime position in our curriculum guide.

B. Improvisation

We are using the term improvisation in its all-inclusive sense to mean anything from role-playing, to creative dramatics, to pantomime, to play acting, to readers' theater and chamber theater. While the latter three activities do not fit the definition of improvisation in the strictest sense, if they are truly imaginative and creative performances, some elements of improvisation are always present.

Improvisation is the exploring of reality through the disciplined use of the imagination. It makes use of two basic elements: a spontaneous response to the unfolding of an unexpected situation, and employing this in controlled conditions to gain insight into problems presented. The difference between this and the kind of improvising that all people carry out in everyday life is in the use of the disciplined imagination and the controlled conditions. Improvisation may involve playing the role of another person or it may require the imagined response of one's own person to a mood or set of circumstances. The following statements, culled mainly from John Hodgson's book Improvisation, set forth the major goals of this activity:

Cognitive Objectives

1. To place emphasis upon the deepest knowing and away from mere repetition for the sake of rote learning. (When a situation is grasped with one's whole being, conscious effort at memory work is often unnecessary.)
   a. To provide a different kind of thinking from intellectualizing, in which the thinking is divorced from the human situation. Here the experience comes first or accompanies the thought.
   b. To help students understand that learning by being told is understanding with the mind only--total knowing is a matter of personal experience involved in living through a situation either in actuality or vicariously.
2. To draw upon imagination in thinking through an unexpected situation--falling back on one's own resources and thinking through basic principles.
3. To provide training in thinking; to inculcate clear mental habits and the training of the expression of these thoughts in a concise and orderly way.
4. To extend the use of language and develop dexterity in the manner of expression.
5. To help pupils explore and penetrate more deeply into the roles and the issues that are to be found in any novel, story, poem, or play. (Dixon)
6. To sharpen the powers of observation of all the senses, thus beginning to see one thing in terms of another and to notice the relationship between one thing and another, growing into a fuller grasp of the meaning in symbolism and imagery.

Affective Objectives

1. To provide a situation in which the stronger work with the weaker in a living situation, helping them through their weakness and building confidence in a non-competitive situation.
2. To provide the kind of imaginative awakening needed by students often considered dull because they are unresponsive to the usual academic approach.
3. To provide for the highly intelligent a sure development on a personal and emotional plane, leading to a more coordinated and balanced person.
4. To provide an experimental situation in which the individual can afford to make mistakes and learn from his errors.
5. To develop and train the emotions.
6. To enable students to lose their self-consciousness by becoming absorbed in the creative situation.
7. To substitute for the self-consciousness that hinders creativity, the kind of self-awareness that fosters it.

8. To minimize the tendency to reproduce those socially accepted responses which result in standardization and stereotyping.

9. To help the student come to terms with himself, with his physical environment, and to learn how to manage relationships with other people.

10. To make it possible, through role playing, to experience some of the feelings of both sides in any situation of conflict and thus provide for a more rational and meaningful follow-up discussion.

11. To provide a means for stepping back from a situation in real life, viewing it from as many distances and angles as possible, in order to return to it with a fuller realization of its experiences.

12. To provide more opportunity for seeing man as a whole, instead of man as a scientist or a father or a genius or a dullard.

13. To help inculcate a sense of wonder at the uniqueness of the individual.

14. To build awareness of the wisdom of silence, of listening, and of giving ourselves through listening.

15. To heighten the student's mental and imaginative response to literature and to life by encouraging him to respond with his whole being.

The activities that follow point the way toward successful experiences with improvisation in the classroom, but we urge all teachers to seek further direction in the two books to which we are indebted for most of the ideas presented here. They are Improvisation by John Hodgson, mentioned previously, and Course Guide in the Theatre Arts at the Secondary School Level by Winifred Gehagan, Wallace Smith, William Waack, and others. We also hope that, with the help of teachers in our Speech Arts Department, we can arrange for some in-service training sessions in improvisation for English teachers. Meanwhile, please take the plunge and experiment with some of these activities on your own.

Activities for 1 English 1 and 2 English 1

There are some excellent warm-up exercises which provide an easy entry into improvisation. They are often beneficial at the beginning of any improvisation session, even when pupils are quite experienced.

Solo exercises in pantomime that all students can take part in either sitting or standing by their desks make a good beginning; until all students are quite experienced the teacher should do a good deal of side coaching, building up mood and reminding students to bring all of their senses into play:

- Lifting a pile of books from floor to a high shelf
- Bending to pick up objects of various sizes, shapes, and weights
- Peeling an orange and eating it
- Placing imaginary objects on an imaginary table (maintaining the same surface height at all times)
- Watching a particular sport
- Passing a wounded bird from hand to hand
- Washing hands and face in front of an imaginary mirror

Solo exercises involving movement in space:

- Walking barefoot on pebbles
- Crossing stream on stepping stones
- Walking on the moon
- Groping through a dark tunnel
- Walking into a coffee bar, looking for a friend, feeling that everyone is watching you

Exercises for pairs of students:

Sawing down a tree with a two-handled saw and reacting to its fall
Having a tug-of-war (two students)
Two sisters trying to use the same bathroom mirror getting ready for school
One brother tying a formal bow tie for the other before a prom

Possibilities for improvisation with dialogue: (A powerful side effect is the dialogue that takes place in planning and then evaluating improvisation.)

Act out stories that have been read--myths, legends, and fairy tales are especially good because of lack of detail and dialogue. Students must fill in the physical details, dialogue, and personal points of view of the characters. Thoughts and feelings can be filled in with invented soliloquies.

Act out scenes that are causing special difficulties in interpretation.

Enter into and act out a scene from a painting such as Van Gogh's The Potato Eaters.

Act out a sequel to a story, play, or poem.

Improvise a panel discussion, with each youngster on the panel playing the role of a book character (either all from the same book or from different books).

Let one student role play a book character being interviewed by the class.

Ask students to improvise a scene around three props, such as a big overcoat, a fur wrap, and a walking stick.

Have students alternately improvise the roles of both interviewer and interviewee for a post in a factory, a shop, a bank, a school.

Build up mood by having students imagine that they have just lost their most prized possession, and after they have had time to think about their feelings, let them work in pairs to express their sense of loss.

Improvise a situation in which a character from a story or a book or play is repelled by someone or some situation; or one in which he is attracted to someone or something or some situation he enjoys.

Improvise scenes that will expand the description of setting to shed further light on the character:

Imagine that you are standing in the scene as described by the author, and think about what additional properties this place should contain to make you feel at home. Then bring your imaginary belongings onto the "stage" and see if your audience (or other characters playing the scene with you) can see what you have brought. Discuss their appropriateness for this character.

As a character, stand in a particular place in the story or play, close your eyes, and pivot slowly, pausing at each 45 or 90 degree turn to describe everything your senses might absorb from that direction.

Act out scenes from stories that have merely been alluded to or that could have taken place. With the permission of NCTE, we are including here part of an article by Paul T. McCalib ("Intensifying Literary Experience through Role Playing," English Journal, January 1968, pp. 45-46) to show some of the specifics of this technique, using Faulkner's story, "Barn Burning."

What Would You Do In The Situation?

Directions: Please stop reading the short story "Barn Burning" at the point where the boy Sarty feels the peace and dignity of the mansion of Major De Spain and thinks of his father: "Maybe he will feel it too. Maybe it will even change him now from what maybe he couldn't help but be."

Your teacher will now read to you aloud the following situation, which might have happened in the story. Try to think about what you would do if you were one of the story characters. The teacher will ask for your comments.

(Note to Teacher: These directions may be given orally after the first one or two role-playing situations.)

The Situation

Characters: Sarty, the Father, the Mother, the Brother, the Sisters, and Major De Spain, the landlord

Sarty and his father have just returned to the shack from the visit to the new landlord's house. The mother meets them on the porch, telling them that she has some coffee and skittles ready, since they haven't eaten lunch. She seems apprehensive and wants to know if the father completed his business with the landlord satisfactorily. The older brother arrives from the barn. He is vocally curious about the landlord. The sisters are lounging around on the porch. After the family has talked for a few minutes, the new landlord (Major De Spain) arrives.

How does the conversation proceed and how do they react to Major De Spain?

Instructions to Individual Characters

(To the Teacher: These may be given to the players individually, either in front of the audience or alone. But no other role player should share his instructions with the rest of the "cast.")

To Sarty: You can't forget what happened at the big house, how your father acted. You want to tell your mother about the beautiful house and its mistress. You are thinking about the contrast with how your mother has always had to live.

To the Father: You are thinking that the new landlord, like others, got his wealth and mansion through the sweat and labor of Negroes and of white tenant farmers like yourself. His wife was stupid and soft like others of her class, not like your old lady. People like the major and his wife don't deserve what they've got; they don't work.

To the Mother: You wonder how your man talked to the new landlord? Was he too angry-like, too proud for his own good? What is the landlord like--is he kindly and just, not blaming people for a mite too much pride? How can you ask your man questions like these without making him mad?

(Instructions follow for the other characters in this situation.)

McCalib quotes Joseph Wood Krutch as saying that emotion is the essential ingredient in literature that makes it different in kind from scientific writing, and that statement leads into the specific list of objectives for role playing that follow at this point. (To emphasize what students can gain from repeated experiences of the kind described above by McCalib, these objectives are culled from both Moffett and McCalib.)

Objectives for role playing

1. To bring emotion and reason into play simultaneously.
2. To bring about the student's response to his total environment--specifically including and intensifying the literary experience.
3. To develop inventiveness and increase presence of mind.
4. To make verbalization easy and natural.
5. To provide opportunity for the student to simulate the language, style, voice, and manner of someone of a certain type.
6. To enable students to shift attitudes and points of view--stand in others' shoes.
7. To feel from the inside the dynamics that make up a scene in a story, novel, poem, or play.
8. To sharpen sensory perception.

Performing scripts can also be considered improvisation when youngsters carry over the inventive and creative techniques from the more spontaneous forms of role playing into the planning and presentation of short scenes or one-acters written by students, professional playlets or scenes from professional plays, and poems in the form of soliloquies, dramatic monologues, or dialogues.

Activities Reserved for 2 English 1

Although it is expected that the teacher will continue to try out many of the procedures suggested for 1 English 1, we are asking the teachers of 1 English 1 not to use the activities listed below. Their greater complexity makes them more suitable for the sophomore level, and pupils need to feel that they are moving on into new approaches at that level. Much of their moving on, of course, will consist of the greater facility and maturity with which they handle the kinds of activities many of them were introduced to at the 1 English 1 level.

Use improvisation as an entree to a literary work by abstracting a situation from a play or story before the class reads it. (For Julius Caesar ask a group to act out a situation in which A is trying to talk B into helping to kill a friend of B's for the good of the group.)

Act out a series of scenes that would emphasize the four essential elements of a play's plot: protagonists; complication; climax; resolution. For example, in The Glass Menagerie students could learn a great deal more about plot and characterization after discussing the reasons for the choices of climax and protagonist among the performances by different groups. For further details on this activity see Course Guide In The Theatre Arts.

Use the Reader's Theatre Technique--oral interpretation of a play, a narrative poem or a story, with readers seated on stools or at a table, portraying their roles by means of vocal expression and facial expression alone, a narrator possibly providing transitional expository lines for clarification. Often a careful cutting must be prepared, but frequently short plays, certain stories, scenes from novels, and some poems require very little modification. For an excellent article on Reader's Theatre (from which the description above was adapted) see the one by Margaret Nielsen in Course Guide In the Theatre Arts.

Use the Chamber Theatre Technique--a method of presenting undramatized fiction on the stage. Changes in the text are made to accommodate limitation of time, stage set-up, or number of actors--made by deleting chapter, parts of chapter, paragraphs, etc., but narrative passages are retained as well as dialogue, with care never to destroy the author's point of view. This is the technique of telling a story dramatically on the stage through the use of a narrator or narrators, and it can be staged with or without costumes, props, etc., but characters do portray action. What especially distinguishes chamber theatre from a traditional play is the use of the author's narration to create setting and atmosphere, and, more important, to explore the motivations of the characters at the moment of the action. This is a magnificent technique for helping students internalize their understanding of point of view in fiction. For an excellent article on chamber theatre (from which the description above was adapted) see the one by Robert Breen in Course Guide In The Theatre Arts.

C. Discussion

According to Moffett, discussion is "merely another form of improvisation intended to exploit the relation between dialogue and dialectic. It is a dramatic method of developing intellectual powers." The differences, he says, are differences of degree: "In discussion, body movement is minimized and the givens--topics--are simply stipulated so abstractly (by comparison) that concrete 'scenes' become examples to allude to rather than to act out (although at any point in a discussion a group might resort to improvisation). And whereas improvisations embody ideas and issues, discussions deal with them explicitly and only verbally." Moffett believes that the characteristics which improvisation is designed to develop should carry over readily to discussion "because the context is the same--face-to-face vocalization--and so is the process--feeding back and expatiating."

As we pointed out before, many of the objectives listed for improvisation apply to all aspects of our program, but here are some of the specific objectives of discussion that we have culled from Moffett:

Cognitive Objectives

1. To provide a major means of developing thought. (Language does not just convey thought; it also forges thought.)
2. To help students learn linguistic forms by internalizing the whole give and take of conversation.
   a. To help them discriminate and qualify (supply more details).
   b. To help them learn to analyze and synthesize in temporal, causal, and constrastive ways, and to subordinate ideas to establish rank and salience. (As they move back and forth from details to relationships they are, of course, moving back and forth from more concrete to more abstract levels of thinking. They will be pushed into responding to questions or comments by enlarging their repertroire of sentence structures: learning intuitively to handle coordinate conjoining, subordinate conjoining, gerundives, participial phrases, etc.)
3. To help each student become involved in the process of amending, appending, diverging, converging, elaborating, and summarizing his thoughts in the process of discussion.
4. To provide a powerful learning tool for students to internalize their understandings about literature.

Affective Objectives

1. To develop facility in the social art of conversation.
2. To make possible rehearsals of the struggle to clarify emotion and make it the basis of intelligent and informed thinking. (Rosenblatt)
3. To serve as motivation for writing or improvisation or various other kinds of group or individual projects.

Activities for 1 English 1 and 2 English 1

Suggestions for heterogeneous small group discussions of general topics:

Television programs seen by most or all of the group
Current news items of interest to pupils
Local catastrophes or local problems
Short films
Photographs or reproductions of paintings
Special events or assemblies at school
Preparation for or evaluation of improvisations
Evaluation of student papers that have been read aloud in class
Topics of personal interest suggested by students
Comparing and contrasting characters, plots, scenes, or themes from individual books from classroom library

Suggestions for homogeneous small group discussions about the reading of literary selections. (Here, with the permission of the NCTE, we are presenting an outline for discussion procedures from an article in the English Journal for December 1966, by James H. Norton, titled "A Matter of Life and English: Another Look at Discussion Techniques," pp. 1223-24.

Outline for Leading an Informal Discussion

A. Asking questions
   1. Start the discussion with any question a student might have. Simply ask, "Are there any questions you have about what we have read?"

2. Ask questions on controversial topics or lines, things that can be interpreted rather than have a factual, "correct" answer. Strong question (based on "The Outcasts of Poker Flat"): Does John Oakhurst's act of committing suicide make him a coward? (A "yes" or "no" answer must be supported by an explanation.) Weak question: How did John Oakhurst commit suicide?
3. Use ambiguous or pithy lines for group interpretation. A good line might be from "To Build a Fire": "He was quick and alert in the things of life, but only in the things, and not in the significance."
4. Be sure, if you use concepts of irony, symbolism, theme, etc., that they have a significant relation to the story. Strong question (based on "The Ambitious Guest"): What does Hawthorne say with the ironic death of the guest and the family? Weak question: Is there any irony in the story?
5. Ask questions about a line or event or ideas you are sincerely confused about or that you can clearly see two or more possible answers to.
6. See if changing an incident, the ending, a word or line in the story will significantly affect a story and build a question on it. Example: Would our interpretation of Oakhurst's suicide change if he had become very emotional when escorted out of Poker Flat? Example: What would be the difference in what "To Build a Fire" implies if the man had come out alive?
7. See if leaving out passages, words, or incidents will significantly affect the story.
8. If you get a weak response to your question, rephrase it or ask it from a different angle or ask the group what confuses them about the question. DO NOT EVER ANSWER YOUR OWN QUESTION! This is the best way to kill discussion. If you stop trying to get a good response, but panic in the uncomfortable silence and blurt out an answer, the students will interpret this to mean that you really still want your answer and your objective is lost.

B. Keeping on topic
1. After a question has been presented to the group, be sure that all the discussion on that question is over before going on to another question or topic.
2. If a student brings up a good point that is off the topic, ask him to bring it up as soon as the question at hand is covered.
3. Keep the desires of the group as your guide to the discussion comments. If the group really wants to switch topics, allow it. But try to relate the new idea to the old as soon as possible.

C. Controlling the group
1. Give two people a chance to argue, but when they begin repeating ideas or become too emotional, step in and take the floor. Then try to state each student's ideas or point out where one or both are weak in their thinking. Possibly give someone else a chance to clear up the difference. But do not let two people use the discussion to fight with each other!
2. Don't let people make lengthy comments without being recognized. A spontaneous short answer or a reply from a person to whom a comment is directed is all right. But do not let people dominate a group by calling out instead of waiting until they are recognized.

D. Teacher's comments
1. The basic job of the group leader is to ask questions, to provide the group with topics for discussion. When an answer is given that seems pat and "correct" see if you can ask another question directly related to the answer. You may ask for a definition, or whether the answer applies in all cases, or how the answer applies to a previous topic or discussion the class has had.

2. Another job of the group leader is to clear up misunderstandings. If the group seems to be caught on a point, bring that to its attention. Also you may have to restate or point out what has been said so far on a certain point so that the group can proceed.
3. The teacher can voice his opinion after the group has expressed its ideas and feelings. Many times the students want to know a teacher's opinion to compare with their own and those of other adults. The major point here is that the teacher should hold back his ideas until the students have had a chance to express themselves without trying to coincide their views with those of the teacher.

E. Closing the discussion
1. Point out what points or topics have been covered and some of the questions left unanswered.
2. Point out what you thought were good comments.

After the students become accustomed to the informal discussion with us as leaders, we let students take over as discussion leaders. We have found this to be a tremendous way to build intellectual leadership in our students.

These are our findings, and we have been using them with what we think is great success. If after reading this you put some of these ideas into practice, we think you will have a class that is set up so the students will "find out more about life."

Distinguishing Between Large and Small Group Activities in Talk and Drama

Except for panel discussions, either of the role-playing or real-life variety, discussion is obviously an activity that would be restricted to seminar groups, and even there, as we have pointed out, the most successful discussions will take place with the seminar group divided into groups of six members each.

Improvisation, for the most part, is also an activity that can be carried on most successfully in the seminar group. However, enactments of scenes from pieces of literature, interpretive reading of certain poems, reader's theatre, and chamber theatre presentations, or any other type of improvisational activity that a group might want to spend time working up for performance before an audience, could be successfully presented in the large group meetings. Just a final reminder, however, that except for reader's theatre and chamber theatre, the goal of most improvisational activities is not for performance before an audience.

The discussion involved in planning and evaluating improvisations is, of course, a very integral part of improvisational activities in the seminar groups.

III. Writing

A. Introduction

> "So they go on teaching the mechanics of writing, the rules of grammar, and the organization of material, with the result that the work they get is lifeless, flaccid, dull, with bald sentences and stilted phrases. Of course the pupils find writing boring. 'They write badly,' we have been told, 'because they have nothing to say.'" (Gurrey & Gwynn in Britton)

The focus of this writing program recognizes that "Young people are best able to write about personal experience and their own reactions to the world around them!" (Yale Conference on English) This creative or imaginative approach is doubly successful because it is through exploring their own thoughts and feelings about life and then struggling to find the right words and forms to convey them that students can best gain mastery over language and also develop a capacity for imaginative insight.

The key to composition success in this particular program is partly dependent on the teacher: "Satisfaction and pleasure in writing will develop for students from approval, from recognition...." (Tate) Please maintain as high a level of interest, enthusiasm, honesty, and openness to students as possible. The following suggestions will be helpful in implementing this program:

1. Encourage student response; convince each pupil that you are interested in what he has to say--about everything.
2. Have students write as often as possible, and keep all papers in each student's writing folder.
3. Vary the assignments as much as possible.
4. Develop writing as an important and frequent in-class activity, and permit students to exchange papers for proofreading and comments by fellow classmates.
5. Don't always dictate the forms their responses come in; frequently allow "a mixed output of poems, dialogues, and pieces of prose" since the variety springs from a natural variety in mood, intention, and level of insight on the part of each student." (Dixon)
6. Discuss. Discuss. Discuss--not only the nature of the assignment but the literature selection on which it may be based or the imaginary situation it requires. Let the writing flow from much of the class discussion based on literature, seeing a film, and hearing the teacher read aloud.
7. Avoid red pens. Make positive comments on papers. Look for one statement of worth in every paper; give "endless and unflagging encouragement." (Holbrook) Be alert to the right time to assert constructive criticism.
8. Set up each assignment as much as possible with a specific audience in mind. As Wendell Johnson is quoted in Muller (The Uses of English): "'...teachers fail because they appear to emphasize 'writing' instead of writing-about-something-for-someone....'"
9. Providing opportunities for students to hear their own work read aloud in class and seen in print (in the newspaper or magazine) is a great source of satisfaction to students; please do not overlook this part of the writing program.

Cognitive Objectives

1. To help pupils structure experience, bringing it into new order and taking account of the new elements that may appear in it as they work through it in writing. (Dixon)
2. To help pupils learn to use various forms of composition as vehicles for their ideas.
3. To encourage the use of the imagination in every kind of writing so that pupils draw from the resources of language whatever is necessary to make experience real on paper. (Dixon)
4. To develop shrewdness of observation...fidelity to experience...the sort of truthfulness which is born out of interest and personal involvement. (Walsh as quoted by Dixon)
5. To help pupils develop an original and personal vision in their writing which will ultimately result in a personal sense of style. (Dixon)
6. To develop an understanding of rhetoric and style through the study of each other's papers and frequently through comparing or contrasting a passage of literature with a student paper.
7. To help pupils understand and make use of the various kinds of sentence structures as they have need for them in their own papers or discuss them in the papers of others.

8. To help pupils master the mechanics of spelling and punctuation through a workshop technique of proofreading in groups or pairs of pupils.

Affective Objectives

1. To help pupils move from the social and shared work of improvisation and discussion to the private and individual work of writing. (Dixon)
2. To transfer to written work the kind of animation and volubility that goes on when students talk to each other informally in or out of class:
   a. By convincing students they have something to say
   b. By bringing to the surface all the locked-up information about their lives and themselves which they have not thought worthwhile for work in school
   c. By proving to them that the teacher and other students find this material significant and important. (Gwynne and Gurry in Talking and Writing, edited by Gurrey)
3. To help pupils discover the sheer joy of producing meaningful creative writing: the kind of joy that makes the necessary mental discipline involved worth the time and effort.

B. Procedures

On the following pages is a chart of writing activities possible for 1 English 1 and 2 English 1 students. A more detailed analysis of each form of writing follows the chart. The narrative, reportage, and "generalization" sections are separate due to specialization at the sophomore level, as suggested by James Moffett (Chapter 20, A Student-Centered....). Please refrain from introducing these at the freshman level. Students' class activities, discussions, and special interests will determine which writing assignments they complete. The teacher is not expected to lecture on the forms since the writing should grow out of the other activities. The teacher is also not expected to use all the forms, though we encourage you to experiment with as many as possible. As always, please feel free to use those assignments that have generated meaningful student responses and success in the past, and let us know about them, please!

The writing concurrent with this particular program cannot be met by systematically moving through a structured syllabus of writing assignments. Our emphasis is individual pupil progress. The inevitably wide ability range of most of our classes will make a structured sequence impossible; few students will progress at the same rate. In providing a large number of writing experiences we are attempting to individualize the program while at the same time allowing students to use language in different ways. Both programs attempt to capitalize upon the interests and experiences of the students. There will be progress in the greater degrees of specialized thinking needed to deal with assignments--from mind-expanding thought exercises designed to encourage the use of the imaginative faculty to "self-awareness" assignments designed to allow the student to become more aware of himself in relation to others. There will be a movement toward more refined and objective analysis of experience and further self-knowledge as the student progresses. Assignments will lead the students to think purposefully, to specify, to recognize the values and drawbacks of past experiences and to state them meaningfully.

The small group situation provides opportunity for the following:
1. The teacher's personal supervision of writing assignments for each student line-by-line (though not for every assignment).
2. Mini-critique groups (of 4-6 each), permanent in nature, whose student members read aloud rough drafts for criticism and correction.
3. Taped sessions in which students record their themes for playback.
4. Time for in-class journal entries written in response to a specific assignment.
5. Return and reading of papers; a praise session that allows students to feel the recognition of authorship.

SUGGESTED WRITING ACTIVITIES BY GRADE LEVEL

For 1 English 1 and 2 English 1

DRAMATIC

The following assignments must come after improvisation exercises:

- script
- duologue
- 1 scene
- 1 act (of 2-4 scenes)
- script (from reading)
- Socratic dialogue
- soliloque
- monologue
  - anthology of monologues
- simulation of dialogue
  - based on a slide or print

JOURNAL, REFLECTIVE WRITING

- Journal
- five-week journal summary
- fictional journal
- affective response to literature
- "What would you do in this situation?"
- "What makes you different from every other teenager?"
- "How I hate..."
- "How I love..."

SPONTANEOUS REFLECTIVE WRITING
(Better for 2 English 1)

- autobiographical collection
  - -start with separate pieces on
    - how their parents met
    - the circumstances of their birth
    - early pre-school experiences as related by parents
    - grade school experiences
  - -then have them compile these separate assignments with pictures of themselves, etc.

For 1 English 1 and 2 English 1

POETRY

- Haiku--or last line of a haiku
- 4-3 line poem based on some incident

LETTER

- to someone with a problem; letter of advice
- from weird and way-out places

REVIEWS

- books
- plays
- TV shows
- videotapes
- films

REACTIONS

- free response to:
  - multi-media
  - films
  - art prints
  - "Making It Strange"
  - TV shows
  - music
  - a speech
  - transparencies
  - an editorial
  - a current problem or question

OTHER

- humorous anecdotes
- didactic essays
- fables
- character sketches
- writing the endings to stories that have been read

DESCRIPTION

- slides, art prints: What do you see?
- key topic sentence
- sight, sound, smell exercises
- newspaper section of lost items; museum catalog
- gallery: heroes, rogues
- describe what a person is like from a quote of his

SUGGESTED WRITING ACTIVITIES BY GRADE LEVEL

For 1 English 1	For 2 English 1
NARRATIVE	NARRATIVE
autobiographical incident	key topic sentence + discussion
witness to an incident	true-experience narration
personal incident from nature (for better students: with dialogue)	memoir about others
	fictional narrative, stimulated by reading
REPORTAGE	REPORTAGE
eyewitness reportage -- at school or neighborhood	Interview (written)
editor, feature writer, sports writer	Observational visit
Observation	Reporter-at-large
Spoken interview	Opinion survey (on a current problem or topic of interest)
	GENERALIZATION EXERCISES
	Socratic dialogue
	Report-summaries
	Thematic collection of incidents
	Writing about reading
	Writing from previous writing experiences
	Single statement generalizations
	Generalizations supported by incidents
	Combining generalizations into a theory

The middle or large group situation provides opportunity for the following:

1. The presentation of any stimulus for writing that requires the large group situation or makes the media available to a large number of students.
2. The display of finished student products: newspapers, journals, magazines.
3. The introduction of haiku and other poetry that requires establishing a mood to encourage student writing.
4. Presenting and discussing true-experience narratives, observations, fables, (or journal excerpts) prior to student writing in the same forms.
5. The introduction of the idea of newspapers students will create a description of available positions.
6. Occasional 'polish' sessions designed for one or two common theme errors that most students seem to be making in writing.
7. The presentation of student work: oral interpretation, students presenting scripts or original poems, original picture selections.

C. Description of writing activities itemized on charts

Script writing (short)--done in class for 15 or 20 minutes; includes dialogue, stage directions, and no more than two or three characters. Moffett suggests it is "important to stimulate a single self-contained scene unrolling in one place." Give students the possible scenes to choose from. Or set the mood with music; have the students imagine a setting, then characters, then characters doing something.

Duologue--two interweaving voices with no stage directions necessary (or a three-way dialogue for the better students); this should be a fairly enjoyable assignment, since students will let "the speech capture the situation"; most successful: familiar experience situations.

One scene--stress "continuous action," a climax and several characters, again drawing the idea from familiar experience; students must also include a title.

One act-(two-four short scenes)-"that distinctly develops a dramatic idea"; acting time in class: 20-30 minutes; author's choice in number of scenes and characters; employs dialogue, description, stage direction.

Script based on reading--(not necessarily to follow the one-act writing experience); Moffett's example: reading mythology for characterization and plot summary followed by group-written scripts; also suggested: Bible stories; the group later rehearses and performs them.

Socratic dialogue--a conversation of ideas; no stage directions; the characters here are not as important as what they say; have the students choose their own topic since in this way "they themselves set the abstraction level of the subject matter." Moffett suggests the use of boy-girl, mother-daughter, adult-teenager, student-teacher types which "shift(s) dramatic dialogue to a more abstract plane." Do not overlook this "...suitably dramatic and concrete way of approaching idea writing." "The important development at this age should be the exploring of ideas, not the constructing of water-tight arguments."

Soliloquy--the student imagines himself to be a character, either a fictional or a real person, that he can imitate; then he gives a locale to the person as well as an activity that person is engaged in; the student then records as nearly as he can what the person is thinking and speaking in the situation.
Or have the students (once steeped in some piece of literature) invent soliloquies for characters; Moffett also gives the example of the teacher telling the complete background of Julius Caesar and then having students respond as Brutus would trying to reach a decision.

Monologue--the "outer social voice" as opposed to the soliloquy form, the "inner private voice"; students think up situations in which one or two characters dominate and do all the talking; i.e., a parent giving a lecture, a nosy neighbor gossipping; they write the "conversation," though only one character can be speaking if they choose. A variation: write the monologue as a poem; make up an anthology of monologues.

Journal--if not one continuous narrative why not a specialized journal, one kept for a certain number of weeks and then culled for meaningful observations, recurrent patterns of behavior, attitudes that can be summarized (five-week summary).

Fictional journal--it would be an exciting assignment for a boy who read much of one type of fiction (boy and dog stories that pit the two against nature), and who could meaningfully relate an imaginary adventure; the assignment presupposes knowledge of a specific character's habits and thought patterns and activities.

Affective responses to literature--at all levels the student somehow must enter into a short story, etc., and 'test out' against his own response and past experiences what a character is feeling and why he is acting in a certain way.

"What would you do in this situation?" Give the student situations or problems from life or imaginary situations that call for his own response, logical thinking, human problem-solving.

"What makes you different from every other teenager?" The student then answers in one sentence, which becomes his topic sentence; or ask what their chief flaw is or pet peeve or most persistent worry. Thus students respond: "I take myself too seriously. I am too frank."

"How I hate... How I love..."--an open-ended set of theme topics; they should come after some experience with writing and after 'opening up' students to honest responses.

Spontaneous reflective writing (personal property of each student)--

1. Have students write for 15 minutes everything that comes into their minds.
2. The student then looks for the following:
   a. What type of verb tense predominates
   b. Whether sensation, memory, emotion, fantasy, or whatever predominates
   c. What the focus of the separate jottings is--the past, a dream world, etc.
3. The student attempts to rewrite now for a reader to make his thoughts "both comprehensible and interesting."

Haiku--as a warm-up to the actual writing of haiku have students try to experience a number of the poems and then try to write the last line of several; the variety of the shared ideas is a good experience.

Four-Eight line poems--Moffett suggests that such poems come in the middle of reading poems; perhaps the short poems could be based in fact on themes and particularly vivid experiences remembered.

Reviews--please structure the assignment as you wish.

Reactions--criteria for writing and grading should be: honest emotional response to any media; sustaining the emotion in the paper; saying something significant as a result.

Slides, art prints--use as a rough guide the following questions to elicit purposeful description from students:

1. What do you see? Describe.
2. What do you think the feelings are of each person in the picture? -or- What sort of mood does the landscape create?
3. What happens inside you as you look at the picture?

Key topic sentence--Creber suggests giving the students one sentence and having them elaborate. The following could combine both narration and description:

The heat was unbearable. And still it rained. He never felt so homesick.

Also possible for narration-description:

1. Give the students the "key, topic or theme sentence" along with some story background. Creber used Beowulf's preparations for battle with Grendel and the sentence "Soon all was dark and quiet."
2. Have students each add a sentence in turn to the sentence.
3. Have each student write a "what happened" from the fund of ideas obtained through discussion.

Use a topic sentence: "Presenting a series of sights and sounds suggestive of one mood," (Wolff) italicizing one word to focus student attention, as: Some sounds grate on my nerves. The sounds I like are the tinkling sounds. My favorite color is yellow. Each of these or ones similar to them call for a personal, unique response from each student.

The use of some reference to sight, sound, smell, touch, taste in a short descriptive exercise of something concrete and common--light, candy, apple, pencil, sand, etc., to make it unique; proceed to have the students compare it to something else it is most like. How can they make it come alive for a reader?

Newspaper section--students can create 'lost' items and then 'publish' a newspaper section of them; stress on precise description in a short space. Or have them do a catalog of a museum featuring any animal or plan or curiosity the student would like to describe. Or have students do character sketches of real people or those they've read about to create a gallery of heroes and rogues. Discussion precedes the assignment and is based on what aspects of character are most important, how long each sketch should be, and what details are included. Use examples of good poems and paintings so that the students see what details an artist includes and how he arranges them.

For I English 1

Autobiographical incident--similar to the true-experience narrative except that it is not necessarily a summary of a long time span; first-person, first-hand experiences that concern the writer as direct participant.

Witness to an incident--the writer is not a participant but is or was an observer; should be fairly significant, i.e., the true character of someone is revealed.

Personal incident from nature--same as incident; a storm at camp, a tornado are possible; dialogue is optional.

Eyewitness reportage--based on the student's selection of a place at a particular time; stress on note-taking, sifting through details for that which is significant; tape recorder could be used to record the goings on and later transcribed on paper; or the students' own impressions as they occur. Or, stress the comparison of the expert's with the novice's view of things: put a boy in a home ec class or have a girl at a wrestling match for opposite-than-expected viewpoints.

Editor--perhaps a board of editors could be set up to overview news stories and features as they come in; invaluable proofreading experience could be given all students if their jobs were alternated and more than one 'paper' published per semester.

Feature writer--have students go to locales that hold meaning for them; or have them go to locales that mean nothing to them; even sports events could be used, both intramurals and gym class activities.

Observation--note 2 English 1 section.

Spoken interview--note 2 English 1 section.

For 2 English 1

Narrative-key topic sentence--note previous section for description.

True experience narrative that requires each student to summarize a span of time in his life and use details to make it vivid for a reader to see the experience as it occurs; note that this could be part of the autobiographical collection--see chart for description.

Memoir-writing follows the autobiographic incident and is a shift away from it; student's point of view switches to someone else; the writer deals with a close friend, a social group, his family, etc., and tells what happened in the nature of a change of attitude, a decision, a change of life style.

Interview--more select in the use of precise details; a person must be interviewed whom all students in a class feel is fairly significant. The interview must be approached from a structured format of a specific set of questions that must be answered; a student takes notes and sifts through them for significant details.
1 English 1 students might rather wish to interview fellow students on a less serious basis, gathering opinions (or recording them), rather than introducing themselves and a specific question; less precise use of specific notes.

Observational visit--the student chooses a place to visit, records notes, and writes about what he has seen, felt, heard, etc. For 1 English 1 students the process of observing several places and recording helps him inductively to arrive at what selectivity is with regard to an assignment of this type, whether he is being selective of specific aspects or generally covering a scene, and whether he needs a purpose before going out. 2 English 1 preliminary discussion will specifically involve what type of questions to ask; whom to interview; what place to visit; what purpose the interview has, etc. The assignment for the 2 English student leads up to the Reporter-at-Large.

Reporter-at-Large--Moffett suggests the use of The New Yorker with this. The student visits a place of his choice, records notes, and then writes an account of people, places, events, etc. Here he uses the dialogue he's learned to deal with in the Interview, as well as the detail of the Observational visit.

Generalization--"The learning issue here is how to assess, support and connect generalizations." (Moffett, p. 449) The procedure he suggests is by way of a gradual shift from dialogical to a monological continuity of ideas, accomplished by the suggested writing activities.

Socratic dialogue--see previous description--"...a pleasurable and useful introduction to writing focused ideas." (p. 452); do not have students attempt to convert the dialogue into an essay.

Warm-up exercises--have students write in 'essay' form on other students' dialogues presented in class; also have students present an oral or (short) written summary of a panel or small group discussion.

Thematic collection of incidents--based on a journal the student keeps for a number of weeks; writer looks for a pattern, something common to several incidents in the journal, and states the theme or common idea, with incidents.

Writing about reading--writer sifts through poems, plays, fiction, or a number of independent reading books and tries to find a common theme or idea running through them; presupposes familiarity with the selections.

Writing from previous writing assignments--student culls past assignments for incidents that prove a point; he summarizes and retells the incidents briefly.

Single-statement generalization--students are given first examples of maxims, proverbs, epigrams and then asked to write independent sentences (in the present tense) that affirm a proposition they have arrived at; this is done several times and may tie in with reading, discussion; group discussion of the generalization follows.

Generalizations supported by instances--student makes a general statement about the behavior of people on the basis of his own experience; he supports the statement with examples ("Some of the golfers cheat all of the time and all of the golfers cheat some of the time.").

Combining generalizations into a theory--"Take a generalization from a previous paper and combine it with two or more generalizations from other sources so as to conclude a further statement not evident in the original ones. Illustrate or document the generalizations..." (p. 471); pre-writing session emphasizes constructing syllogisms.

IV. Reading

A. Introduction

The reading activities suggested in this program will feed into and draw strength from those activities suggested in the sections on improvisation, discussion, and writing. We agree with Louise Rosenblatt that "Instead of hurrying the youngster into impersonal and so-called objective formulations as quickly as possible, the successful teacher of literature makes the classroom a place for critic-sharing of personal responses." She does, however, frequently lead such a discussion back into a closer examination of the text, and if this happens to be the moment to discuss symbolism or mood or imagery or point of view the relevancy of these terms to the discussion will make them more meaningful and more memorable to students than if the teacher had chosen a story for the purpose of introducing certain terms. We are relying on the good judgment of our teachers to bring such terms into the discussion with those groups of students for whom they will be meaningful in their first two years of high school, and therefore we are not including them in our list of objectives. Furthermore, because we believe that in the study of literature, as in no other study, the cognitive and affective aspects of learning are almost inseparable, we are including them in a single list of objectives. The objectives that follow have been culled from Louise Rosenblatt's book, Literature as Exploration.

Objectives, Both Cognitive and Affective

1. To give the student practice in that most uniquely human activity--reasoned response to stimuli that is often emotional:
   a. By helping to bridge the gap between the student's intellectual perceptions and emotional attitudes (probably no other school subject or activity has the same power to do this).
   b. By recognizing the futility of an absolutist approach to life in view of the variety of life goals and life styles to be found in literature.
   c. By enabling the student to "live through" and reflect upon much that in abstract terms would otherwise be meaningless to him.
2. To provide fuller and more intense use of the senses by allowing the student to experience vicariously situations beyond his daily reach; permitting time for savouring the quality of these situations as he can never do when gulping down great quantities of vicarious experience on a TV or theater screen.
3. To bring the reader's personality more into focus through a kind of therapeutic comparison process:
   a. Permitting him to experience some of the stresses and strains of adolescence for the first time in an objective way.

b. Permitting him an outlet for some feelings that are culturally repressed.
c. Providing practice in understanding human reactions through the analysis of literary characters.

4. To develop tolerance for other people by introducing the student to characters, scenes, and experiences outside the ones familiar to him, and thus enabling him to:
   a. Develop a clearer understanding of cause and effect relationships in human development.
   b. Become aware of subcultures with patterns and orders different from his own culture.

5. To give the student a broader basis for internalizing personal ehtical and moral judgments through the:
   a. Wide range of ethical and moral possibilities made clear in literature.
   b. Clear-cut life styles of characters in books which result in both success and failure.

Approach

When such rich rewards are to be gained from literary experience in the classroom, how can we go about insuring them in a program such as this one? A few changes in the more traditional procedures will change the focus of the reading program from class activity to individual:

1. All reading activities will be based on individual rather than class readiness, to as great an extent as the teacher finds practical.
2. Evaluation of student reading will attempt to discriminate between the following causes for poor reading: poor motivation, poor reading skills, environmental deprivation, emotional problems resulting in poor comprehension.
3. Reading activities, in addition to the private communication between student and text, will include small group discussion of a personal nature, creative dramatics, writing, and non-verbal responses of any sort appropriate to the situation.

Literature Titles for 1969-70

1 English 1

Because of the personalized nature of this program, with the exception of two books at each level, all other titles are to be considered optional titles. The exceptions are a book of short stories and a book of poetry (indicated as "Required, Pupil-purchased" on the lists below) at both the freshman and sophomore levels. Pupils will be required to purchase these books at the beginning of the year for use from time to time throughout the year. Remember that this year in 1 English 1 and 2 English 1 books will probably often be purchased by groups of five or six pupils rather than by a whole seminar or a whole large group. It is the responsibility of each teacher to see that no individual pupil is asked to spend more than $2.50 on optional pupil-purchased titles. Be sure to submit your request for a pupil-purchased title to the English office six weeks before you plan to use it.

Novels and Junior Novels

Animal Farm by George Orwell (Book Room)--This near-classic allegory of the Russian Revolution is easy to read and can be dealt with on several levels.

April Morning by Howard Fast (Book Room)--One day causes one boy to do a lot of growing because of the impact made on his life by the Battles of Lexington and Concord.

Durango Street by Frank Bonham (pupil-purchased)-- his is a realistic story of gang life as experienced by a young Negro probationer.

First On The Moon by Hugh Walters (pupil-purchased)--An Englishman and a Russian race toward the moon on almost identical flight paths.

Harlem Summer by Elizabeth Vroman (pupil-purchased)--A teenage boy from Alabama does a lot of thinking and growing while spending the summer with an aunt and uncle in Harlem.

Jazz Country by Nat Hentoff (pupil-purchased)--A young white boy experiences the color bar in reverse as he tries to find out whether he has what it would take to become a great jazzman.

Johnny Tremain by Esther Forbes (Book Room)--A young silversmith's apprentice does a lot of growing up during the beginnings of the American Revolution.

The Light In The Forest by Conrad Richter (Book Room)--A white boy reared by an Indian tribe is torn between claims of love and loyalty when he is returned to his white father.

The Outsiders by S. E. Hinton (pupil-purchased)--The narrator, a member of a gang of greasers, tells about the fights and the friendships in his world and about his own quest for larger meanings in life.

The Sea Wolf by Jack London (pupil-purchased, Tempo edition)--Vivid characterization, exciting action, and a love story make this story about the cruel sea captain of a seal-hunting ship an appealing one for better readers.

South Town by Lorenz Graham (pupil-purchased)--This is an easy-to-read and popular story of a 16-year-old and his family in the rural South. The sequel, North Town, is equally popular.

To Kill a Mockingbird by Harper Lee (Book Room)--Growing up, social stratification, racial prejudice, and tolerance for individuality are the major themes in this story of a young girl and boy and their lawyer father in a small town in the South.

When the Legends Die by Hal Borland (Book Room)--An Indian boy struggles to find his own identity when he feels rejected by both his own people and the world of the white man.

Short Stories

As I Grew Older (Team chairman, 20 copies)--A handsome paperback with appealing stories and reproductions of paintings in color.

Cities (required, pupil-purchased)--A striking paperback with an appealing collection of stories, poems, photographs, and illustrations.

High Gear (pupil-purchased)--Stories about cars that include among its authors Nelsen, Thurber, Saroyan, and Steinbeck.

Ten Top Short Stories (pupil-purchased)--Includes "Flowers for Algernon."

Practical English and Scope magazines (Team chairman, 30 copies)

Scope magazine (Michael and Beardsley team chairmen, 30 copies)

Mythology

Classical Myths That Live Today (Book Room)--Study questions included.

Greek Gods and Heroes by Robert Graves (pupil-purchased)--A small, attractive paperback with good print and a very readable collection of myths and hero stories.

Drama

The Diary of Anne Frank (Book Room)

The Green Pastures (Book Room)--If properly prepared for, this can be, and has been at ETHS, an enjoyable reading experience for both white and black students, but the stereotyping of the Negro must be discussed in terms of the play's context and the decade in which it was written.

A Raisin in the Sun

Romeo and Juliet and West Side Story

Poetry

I Am the Darker Brother (one copy per team)--An attractive collection of Negro poetry, but an expensive one.

Journey of Poems (Book Room)--A small attractive paperback of poems by Tennyson, Frost, Byron, and others.

Reflections On a Gift of Watermelon Pickle (Team chairman, 20 copies)
Voices, Book 3 (required, pupil-purchased)--A paperback with special appeal for high school students.

Non-fiction

Anne Frank: The Diary of a Young Girl (pupil-purchased)
Two Blocks Apart (Book Room--A documentary account of the separate and different lives of a Puerto Rican boy and an Irish American boy in New York City.

Reference

Thorndike-Bornhart Senior High School Dictionary (one copy per teacher)
World Almanac (one copy per teacher)

2 English 1

Novels

Optional: Alas, Babylon (Book Room)--An exciting account of a small group's survival of atomic attack.
Black Boy (pupil-purchased)--Autobiographical account of Richard Wright's southern boyhood; contrast this with I'm Really Dragged...or Death, Be Not Proud.
Black Like Me (pupil-purchased)--An insightful story about a white man who temporarily lives the life of a black man in the South.
The First Men in the Moon (pupil-purchased) by H. G. Wells
Round the Moon (pupil-purchased) by Jules Verne--Both turn-of-the-century science fiction novels with rather stilted vocabulary; however, their timeliness makes them worth the effort.
I'm Really Dragged, But Nothing Gets Me Down by Nat Hentoff (Book Room)--An adolescent's problems with the world of the 1960's; Robert Carlson describes this as "...a Catcher in the Rye without any of its teaching problems.
Martian Chronicles by Ray Bradbury (pupil-purchased)--An exciting science fiction book, good for a class reading experience.
The Martyred by Richard Kim (pupil-purchased)--Adventure story involving some clergymen imprisoned in North Korea.
One Man and His Dog by Anthony Richardson (pupil-purchased)--The touching story of a French flier and the Alsatian puppy he finds on a World War II battlefield.
The Pearl (pupil-purchased)--Familiar allegorical novel, suitable for a class reading experience.
Shane (pupil-purchased)--A Western with characterization strong enough to sustain a class reading experience.
Sleep in Thunder by Ed Lacy (pupil-purchased)--Gripping mystery involving a Puerto Rican high school boy in New York City.
To the Top of the World by P. Angell (pupil-purchased)--An adventure story about the discovery of the North Pole.

Short Stories

Optional: Selections from Homecoming (Team chairmen, 30 copies)--A visually appealing paperbound book with "grabby" stories interspersed with good art prints.
Selections from Unknown Worlds (pupil-purchased)--Another interesting paperbound book with contemporary stories.

Non-fiction

Optional: Death Be Not Proud (Book Room)--John Gunther's memoir of the short life of his only son.
Helen Keller, The Story of My Life (Book Room)
Helen Keller, Sketch for a Portrait (Book Room)--Use these together to compare biography and autobiography.
Instant Reply by Jerry Kramer (pupil-purchased)--A documentary account of the Green Bay Packer's rise to the top.

Drama

Optional: The Glass Menagerie (Book Room)
Inherit the Wind (pupil-purchased)--A dramatic account of the Scopes trial.
The Miracle Worker (Team chairman, 35 copies)--Use this in conjunction with the other Helen Keller books.
A Thousand Clowns--A contemporary comedy about life's hypocrisies.

Poetry

Optional: Some Haystacks Don't Even Have Any Needles (English chairmen)--Same format as ...Watermelon Pickle, but more sophisticated selections.
Voices, Book 4 (pupil-purchased)--Paperbound text with "grabby" poems and pictures.

B. Types of literary response

There are important implications from each of these procedural changes. Among the most important of them is that which encourages the teacher to think in terms of individual rather than group progress in his classroom. We are in good company when we conclude that any attempt to teach the vocabulary of aesthetic experience before allowing students to investigate their personal responses is putting the literary cart before the horse. John Dixon reminds us that reading and the critical discussion which follows must be preceded by strong "That's me!" experience from the student. A strong sense of "me" comes before an interest in the "that" which afforded the identification. He warns that in a piece of literature distant in time and convention it may be difficult for "that" to communicate to "me"; conversely, an emotionally unbalanced or self-conscious response may falsely equate the two.

Students must experience what Louise Rosenblatt calls the "transaction" between reader and text. There is an important distinction here between the mechanical skill of decoding the printed symbol into words (reading) and the individual's capacity to evoke meaning from the text (literary experience). In an attempt to see that this "transaction" takes place, the teacher must be aware of both processes.

You will notice that there are no more core titles on the book list this year; some of the titles are pupil-purchased, others are available in class sets. It may be that you will seldom have everyone in your classes reading the same books at the same time. Indeed, we hope you will experiment with ways of organizing seminars around a varied and individualized reading experience. Because the focus of the teacher's efforts will be individual rather than class progress, he is free to introduce as many levels of difficulty in the discipline as the student's ability may dictate.

There may be some sophomores who finish the first semester with a firm grasp of some literary terms called for in their questions and discussions of texts; there may be others who have not yet progressed beyond the attempt to understand their own reactions to the text. Louise Rosenblatt again: "In the teaching of literature, then, we are basically helping our students to learn to perform in response to a text. In this respect we are perhaps closer to the voice teacher, even the swimming coach, than we are to the teacher of history or botany. The reader performs the poem or the novel, as the violinist performs the sonata. But the instrument on which the reader plays, and from which he evokes the work, is -- himself.

With this reading workshop approach, we can allow the student to pursue reading in areas of his own choosing, following up by encouraging exchange of reactions in either verbal or non-verbal form. Some students will prefer to follow their reading with either discussion or reading of questions concerning their response to the text. Others will be better equipped to respond non-verbally with art work or pantomime interpreting some part of what they have just read. Different

pupils at different levels of experience, both personal and literary, will be reading different books and reacting in subtly different ways. If the teacher recognizes and differentiates between these modes of response, feeding them fruitfully into each other, he can utilize the complex heterogeneity of the class rather than letting it work against him.

There is sequence as well as variety implicit in this kind of reading program, however. When we have done as much as possible to foster the growth of a vigorous personal response to literature, we must move from literary insight to critical judgment and ethical and social understanding. Louise Rosenblatt puts it this way: "For [a student] can begin to achieve a sound approach to literature only when he reflects upon his response to it, when he attempts to understand what in the work and in himself produced that reaction and when he thoughtfully goes on to modify, reject or accept it." Thus, once the student is able to articulate his own response (verbally or non-verbally), he may be led to discover in an exchange with his peers, other responses, different from his own, yet products of the same text.

The next step in a sound approach to literature (and this will be taking place with increasing frequency as the student moves into 2 English 1) shows the student that some personal responses are more defensible than others in terms of the text as a whole. The student can be led through proper stages in astutely focused discussions about the work and himself:

1. Why did he choose one slant of view rather than another?
2. Why did certain phases of the work strike with more force than others?
3. Why did he misinterpret or ignore certain elements?
4. What in his state of mind influenced his interpretation?
5. What in his past experience helped his understanding?

There is an excellent book which attempts to provide some meaningful, non-jargon categories so that the teacher may more meaningfully classify this chaos of personal response to literature. The book, Elements of Writing About a Literary Work: A Study of Response to Literature by Alan Purves and Victoria Rippere, is available from NCTE for all who are interested. Briefly, the authors distinguish between several varieties of response (we equate written with spoken response for our purposes here) without arranging them in any order, sequence, or priority. In other words, the elements described here are not taxonomic and should be imagined on a horizontal rather than a vertical scale. The four elements of response are described as follows:

1. Engagement-involvement: the various ways by which the student indicates his surrender to the literary work, by which he informs his audience of the ways in which he has experienced the work.
2. Perception: the ways in which a person looks at the work as an object distinct from himself and, except that it is the product of an author about which he might have knowledge, separate from his consideration of the world around himself. Analogous to understanding.
3. Interpretation: once the student has established the "otherness" of the work--that the work exists apart from his experience of it--he may seek to connect it to the world he knows. The attempt to find meaning in the work, to generalize about it, to draw inferences from it, to find analogues to it in the universe, may be based on either form or content.
4. Evaluation: encompasses the statement about why the student thinks the work good or bad, from either personal or objective criteria.

These labels may help us see more clearly than before what it is we are actually doing in class, what kinds of statements our students are actually making about what they read, and in response to what kind of questions. There is a very detailed analysis of actual student responses given in Appendix A of this book.

Though the authors insist that their categories are not sequential, they do admit to the necessity of guaranteeing an untrammelled personal experience with literature prior to any effort to make the student self-conscious of what was behind the experience. "After all, one may argue that engagement is the primary goal in literary education. So it is, for without engagement--unspoken or spoken--there is little point in reading literature. It becomes a mechanical exercise, pursued only for the sake of being the best sophist and angel-on-the-head-of-a-pin counter... To the extent that this is true, equally true is the counter that omnivorous reading without any thought is of equally tarnished value. The unthinking absoption of books is peripherally educational in the same way as is intricate analysis pursued for its own sake. There is, however, a balance, and this balance would seem to be the aspiration of education in literature."

C. Role of the teacher

There are some general principles which may serve as guidelines for teachers trying to establish a classroom atmosphere most ideally typical of this kind of approach to English. Once again, Louise Rosenblatt provides us with some statements against which we can measure our activities:

1. "Do not impose a set of preconceived notions about the proper way to react to any work.
2. "Help students develop an understanding of literature in the context of their own emotions and curiosity about life and literature.
3. "Give students a chance to approach literature personally, to let it mean something to them directly.
   a. The teacher must avoid placing undue importance upon the particular form in which the expression of the student's reaction is couched.
   b. Students must not get the notion that literature appreciation depends upon some sort of occult initiation or sensitivity.
3. "An atmosphere of friendly, informal exchange should be created. The student should feel free to reveal emotions and to make judgments. The primary criterion should not be whether his reactions or judgments measure up to critical traditions, but rather the genuineness of the ideas and reactions he expresses."

How can we give students the assurance they need to voice their most honest reactions? What is our role as teacher in such a program as this?

1. Start discussions by referring to student reactions and comments from past discussions.
2. Remember that a carefully chosen unstructured question is often the best place to begin because it will elicit enough response to get the discussion going. Once the group is participating, a gradual focus may be subtly engineered by the teacher.
3. Rosenblatt cautions us against adopting a passive or negative attitude as the authority figure in class discussion. Though our role may no longer be to lecture, to run the discussion, or to label correct responses, we do serve as reference persons because of our more sophisticated literary experience. It is we who must draw out the timid student who has volunteered nothing on his own, teach the more aggressive voices to listen to what their peers have to say, elicit points of contact between various opinions when the chance arises, and display a pleased interest in comments which have interesting possibilities
4. If we are to keep literature alive, we cannot completely separate the technical, the aesthetic, from the human meanings of the work.
5. It is important that the teacher remember the effectiveness of reading aloud to the class--excerpts, chapters, or whole books. If a class set of books is being used on that particular day in seminar, the students may follow the text; if not, this activity reinforces their listening skills. This is the best way to provide a rich and varied literary experience to even the most recalcitrant readers.

D. Class activities

Following every individual or group reading experience, the teacher will attempt to elicit full and honest exchange of reactions and responses among the students. This will require more thoughtful preparation from all of us, for we can no longer rely on study questions, lectures, character development, or pop quizzes testing reading comprehension to show us the way.

Clearly, we must evolve and share new ways of using our small and large group meetings most beneficially for discussion and creative dramatics along with a great deal of in-class reading, silent and oral.

Seminars. As the physical site of the workshop we place at the center of all classroom activity for this program, the small group or seminar meeting will be the most important ingredient of an individualized reading program. Discussion, listening, reading (both oral and silent), writing, and creative dramatics will all comprise significant parts of literature study in seminar. There will be many different activities taking place simultaneously. Those centered around reading will be the most highly individualized and thus the most challenging to coordinate. Here are a few ideas:

1. Keep a lot of reading material within reach and be creative about new ways to allow your students to share their responses with each other. Magazines and newspaper clippings will be good additions to the workshop atmosphere, and so would individual folders containing one story taken from a paperback short story anthology, stapled together and placed in a folder to be put in the hands of the first student in your seminar who has nothing to read.
2. In utilizing the paperback libraries to be housed in the seminar rooms and Resource Centers, students could publish a periodical of their own literary criticism, a book review sheet, or a collection of index cards recording their responses to books they have read and recommending them to other students.
3. Allow students to write brief, anonymous comments on a work at the beginning of a meeting. Choose some at random to read aloud and allow group discussion of the comments read.
4. Follow group reading of stories by discussion about how certain episodes might be made into movies or TV films.
5. This is the real place for "carpe diem" techniques. Take advantage of the frequency of these meetings to present timely and carefully chosen selections which tie in with ever-changing student enthusiasm.
6. Provide a "listening post" for any literary incorrigibles. When a student refuses to participate during silent, in-class reading sessions, let him plug in to a record player with a headset and listen to records of short stories or poems you have available there.
7. Divide the seminar into talk groups formed around book interest areas such as adventure, biography, animals, cars, sports, etc. Read and talk with the purpose of compiling annotated bibliographies. (This would be better suited to 2 English 1 classes.)
8. Devise general literary questions to apply to the individual reading going on in your class. The concept of conflict could be nicely introduced in this manner; for example, since almost every book contains a conflict immediately clear to the reader, discussion and sharing of individual reading experiences could follow the introduction of such a concept and precede writing in response to questions involving it.
9. Don't forget to read stories or excerpts aloud so that some discussion is based on a common literary experience. Discuss these immediately while the effect is fresh. Don't expect that a lot of reading will be done outside of class until you know that the "transaction" between reader and text has occurred.

10. See the sections on talk and drama and writing for more ideas on how to utilize literary experience shared by the class as a whole.

Large group meetings. Because of the numbers involved, it is our belief that the large group meetings are best reserved for the presentation of high-interest level material of a general nature. Since the activities of seminar will be highly individualized, our large group sessions can no longer be arranged around the one book or short story read by the class as a whole (unless it is read aloud by the teacher during that particular meeting). Since these meetings should provide stimuli for further writing and reaction, multi-media presentations utilizing films, tapes, slides, records, and dramatic presentations must be worked out by teams and shared with other teachers when they are successful. Also, these longer sessions may be used to accomplish much of the writing about literature involving questions or concepts discussed beforehand in seminar. Here are some specific activities to try:

1. Chamber theatre and Reader's theatre (see sections on talk and drama for definitions and directions).
2. Presentation of good recordings of literature in oral interpretation: short stories, poems, essays, excerpts from longer works.
3. Presentation of student-made tapes of readings which would be of interest to the whole group.
4. Viewing films made from stories students may have read at some point in the year; e.g., "Occurrence at Owl Creek Bridge." (It is possible that students may want to experiment with making their own film renditions of their favorite literature, particularly at the 2 English 1 level.)
5. Guest lectures by creative people: a writer, journalist, critic, poet, or publisher can help to bridge the gap between student readers and the world of letters. Cull the ranks of faculty members from other departments or teams to find enthusiastic speakers on specialized areas of high interest to our students.
6. Encourage students to create biographical presentations dealing with their favorite authors and including excerpts of their work read aloud.
7. Demonstrate to students the effectiveness of a mixed media presentation combining slides and music with oral interpretations of their favorite literature (particularly when the slides are from a student photography enthusiast).
8. Hold a film festival displaying "movies" made from favorite literary selections. These "movies" can be made from magazine pictures pasted on inexpensive rolls of paper unreeled on the opaque projector to the accompaniment of a sound track pre-recorded on a tape recorder. If the students are artistic, original drawings can be grouped in a cartoon effect.
9. Comparison or dialogues between literary voices are also effective during these large group meetings. Why not have a pop lit day when students present excerpts from their favorite sub-literature sources. Treatments found there may be strikingly compared to more serious and lasting literary efforts, or students may be allowed to freely comment on their own reactions to the voices of the more familiar heroes.

E. Summary of reading program

We are confident that the reading experience will contribute much toward the overall success of this program if the teacher tries always to keep in mind these basic principles as he plans the class activities:

1. Insure the excitement of the response resulting from well-matched pupils and texts.
2. Allow the student to formulate his own individual statement of that response (verbal and non-verbal) and share it with others.

3. Remember that "There is in fact nothing in the recognition of the personal nature of literature that requires an acceptance of the notion that every evocation from a text is as good as every other.... This does not imply, however, that there is, as with a mathematical problem, one single 'correct' reading of literary text...but we can arrive at some consensus about interpretations that are to be rejected as ignoring large elements in the work, or as introducing irrelevant or exaggerated responses. Recognition that there is not a single interpretation which the teacher can impose still leaves room for a very stringent discipline. This can be carried on at the simplest or the highest level." (Rosenblatt) Strike a happy medium and look for real, tangible, individual progress.
4. Return students to a disciplined and systematic look at the text as the common origin of their diverse responses. Help them to generalize inductively about the significant patterns emerging from their consideration of these literary experiences.

If we are successful in these goals, we will not only be teaching literature, we will be fostering the kind of imaginative thought processes so necessary in a democracy--the ability to empathize with the needs and aspirations of other personalities and to envision the effect of our actions on their lives.

V. Evaluation

Since all of the evaluation in this program is based as much as possible on individual rather than class progress, the traditional grading system measuring each student against the others in his class no longer has a very meaningful application. We are asking that students be graded on a vertical plane against their own past performances, whereas the school grading system is necessarily on a horizontal plane where a "2" relates directly to the "1" and "3" on either side of it. Teachers must function as well as possible under these conflicting demands, remembering that the reward of real progress is most important to the student's future performance. Use your eyes, ears, and subjective sense of the student's performance as much as you use the grades reflecting his written work. However, this is not a basic program, and since we are not working within a truly separate evaluation system, the marks for each grading period must also, to some extent, reflect the school's grading scale.

Because of the personalized and spontaneous nature of this program, English as Exploration involves many of the joys and trials of independent and self-scheduled travel. There is no clearly marked itinerary guaranteeing that travelers will reach the same destinations at the same points in time, and the tour guide will no longer tell the travelers how to respond to each new experience along the route. Rather, each student has time to wander frequently down those highways and byways that will lure him into meaningful discoveries of his own. The destination is reached with a much clearer and truer sense of the nature of the territory explored. This, we believe, is real exploration and real learning.

A. Talk and drama

Improvisation. Many of the objectives which improvisation is designed to meet are long-range and intangible objectives which will take effect (in combination with reading, writing, and discussion) over a long period of time. However, here are some guidelines for evaluating the kind of progress that can be evaluated currently.

1. Is the student becoming increasingly willing to participate in various forms of improvisation?
2. Is he making a whole-hearted imaginative entry into both warm-up exercises and role-playing scenes?
   a. Does he maintain his point of concentration or is he easily distracted?
   b. Does he show physical signs of the action he is entering into? For example, if he is working with pantomime to lift imaginary heavy boxes to an imagin-

ary shelf, does he maintain the same height of the shelf each time he places a box on it, and does he show some signs of physical exertion as he proceeds?

3. Does he show increasing understanding of characterization?
   a. Does he stay in character without slipping out of his role from time to time?
   b. Is he able to role-play a character from a story when placed in a situation outside the story? Does he remember all that he knows about the character so that his actions and his dialogue in this scene are consistent with the total personality of the character?
4. Is he becoming increasingly inventive when he is responding spontaneously to a given situation or a problem to be solved in improvisation?
5. Is he becoming more willing and more able to enter into the group effort to create moments of living and to solve problems through improvisation?
6. Does he make an effort to enter into the discussion when students are evaluating their own or others' improvisations? Is he able to make increasingly perceptive comments about the strengths and weaknesses of his own and others' efforts to improvise convincingly?
7. Do his comments in any kind of discussion group and in his writing (creative or otherwise) show a growing awareness of cause-effect relationships in the behavior of people, as well as greater empathy for his fellow human beings?

Discussion

1. Is the student becoming both a more willing listener and a more active participant?
2. Is he learning to respond to other students' comments with a relevant comment of his own that will keep the discussion moving in a meaningful manner?
3. Does he show respect for the comments of others at the same time that he seems to be working out a clearer and more rational statement of his own opinions?
4. Is he beginning to handle language with greater facility?
   a. Is his vocabulary growing?
   b. Is he learning to be more specific in his statements?
   c. Is his sentence structure becoming more varied? More and more is he using the sentence form that best conveys the thought he is trying to express?

B. Writing

A student's written responses in this kind of program cannot be graded on the basis of a five-sentence unified paragraph. What is important, however, is a pupil's personal response and his willingness to attempt what an assignment calls for. He should be evaluated also on the use he makes of his own experiences and ideas. This means particularly that the disadvantaged student cannot be penalized for using a "substandard" dialect; a student's speech pattern is part of his own unique response to things. The following questions suggest the approach that is necessary to writing:

1. Does the student seem increasingly willing to use his imagination, to enter into an experience he is reading about or seeing in slides or prints in order to write about them?
2. Does the pupil seem to have grown in his willingness and ability to capitalize on his own interests and experiences in writing?
3. Does the student try different approaches (both original and interesting) to writing assignments? No matter how poor the result, it is significant that the student tries.
4. Do his writing efforts show concern to communicate some idea or impression to a reader? Is he conscious of a reading audience?

6. Is the student progressing toward greater mastery of language; i.e., has he come to manipulate words and ideas (on a simple level) to reach a goal or purpose (to explain or argue) in writing?
7. Does he write freely but purposively? That is, can he record a rush of ideas and impressions in response to some stimuli, and then shape and unify the responses meaningfully?
8. Do you notice a growing confidence in the student's own view of his ability to write?
9. Has the student progressed to the point where he uses specific detail or an order of ideas to convey the precise quality of an experience?

C. Reading

Evaluation in the literature program will be based on the student's individual progress in reading. The teacher can measure this progress with some of the following questions:

1. Is the student reading more? (This includes in- or out-of-class reading of any type of written material.)
2. Has the student's reading enthusiasm led him to more sophisticated books? (Remember that for some students who don't read at all any attempts they make with written matter should be rewarded and encouraged.)
3. Has the student succeeded in articulating his literary response in either a verbal or non-verbal form when classroom procedure required this? (This will be based in the main on his seminar participation.)
4. Has he progressed from an interest in his own reactions to an interest in the work itself? (What caused those reactions?)

VI. English as Exploration: Some Final Words

One of the basic principles of this entire program is the belief that learning takes place on a deeper, more lasting, and more useful level if the gap between intellectual perceptions and emotional attitudes can be bridged. As Louise Rosenblatt points out, the complexities of modern life have made it clear that in moments of crisis or in the face of threatening change, it is too often the deep-rooted emotional response which breaks through the crust of the more superficial intellectual perceptions. Even the so-called "educated man" turns away from what he "knows" to be right and falls back on principles ingrained in him through social conditioning and family influence. These may be so out-dated or inflexible as to impede his progress and the progress of society.

Further, if his education has broken down some of his emotional attitudes without substituting a flexible, intelligent approach which could result in the formation of new ideas, he may be capable of only a negative approach to threatening situations. This is a complaint many adults register against the younger generation's active criticism of existing institutions: "You are telling us what is wrong, but can you tell us what is right? what we can replace these things with?" How can we as teachers help our students find new answers?

It is our belief that the development of true literacy can foster the linkage between intellectual perception and emotional reaction so sorely needed in todsy's changing world. Benjamin DeMott comments on what English, in its best and true sense, really is: "It is the place--there is no other in most schools--wherein the chief matters of concern are particulars of humanness--individual human feeling, human response, and human tune, as these can be known through the written expression (at many literary levels) of men living and dead, and as they can be discovered by student writers seeking through words to name and compose and grasp their own experience. English in sum is about my distinctness and the distinctness of other human beings. Its function, like that of some books called great, is to provide an arena in which the separate man, the single ego, can strive at once to know the world through art, to know what, if anything, he uniquely is, and what some brothers uniquely are."

Appendix A: Bibliography

Books and articles are groups according to their main emphasis in terms of our use of them.

The English Program as a Whole

Creber, J. W. Patrick, Sense and Sensitivity, University of London Press Ltd., 1965

Dixon, John, "Creative Expression In Great Britain," English Journal, September 1968, pp. 795-802

-----, Growth Through English, N.A.T.E., Reading, England, 1967

Moffett, James, A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers, Houghton, Mifflin, Boston, 1968

-----, Teaching the Universe of Discourse: A Theory of Discourse - A Rationale for English Teaching Used in a Student-Centered Language Arts Curriculum, Houghton, Mifflin, Boston, 1968

Muller, Herbert, The Uses of English, Holt, Rinehart, and Winston, Inc., 1967

Summerfield, Geoffrey, ed., Creativity in English, The Dartmouth Seminar Papers, N.C.T.E., Champaign, Illinois, 1968

Talk and Drama

Barnes, Douglas S., ed., Drama in the English Classroom, The Dartmouth Seminar Papers, N.C.T.E., 1968

-----, with James Britton and Harold Rosen, Language, the Learner and the School, Penguin Books, 1969

Gehagan, Winifred, Wallace Smith, William Waack, et al, Course Guide in the Theatre Arts at the Secondary School Level, American Education Association, 1968

Hodgson, John, and Ernest Richards, Improvisation: Discovery and Creativity in Drama, Metheun and Co., Ltd., London, 1966, Paperback, 1967

McCalib, Paul T., "Intensifying the Literary Experience Through Role Playing," English Journal, January 1968

Moffett, James, Drama: What is Happening: The Use of Dramatic Activities in the Teaching of English, N.C.T.E., 1967

Norton, James H., "A Matter of Life and English: Another Look at Discussion Techniques,"English Journal, December 1966

Spolin, Viola, Improvisation for the Theater, Northwestern University Press, 1963

Writing

Britton, James, Talking and Writing: A Handbook for English Teachers, Methuen & Co., London, 1966

Creber, J. W. Patrick, Sense and Sensitivity, University of London Press, Ltd., 1965 (Chapters 1-3)

Gurrey, Philip, The Teaching of Written English, Longmans, Green & Co., Ltd., 1966

Holbrook, David, The Secret Places, University of Alabama Press, 1965

Moffett, James, A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers, Houghton, Mifflin, Boston, 1968 (Chapters 22-29)

Reading

Carlsen, G. Robert, Books and the Teen-Age Reader, Bantam, 1967

Davis, James E., "Recent Trends in Fiction for Adolescents," (good discussion of junior novels), English Journal, May 1968

DeMott, Benjamin, "Reading, Writing, Reality, Unreality...," Harper's, December 1967

Fader, Daniel and Morton H. Shaevitz, Hooked on Books, Berkley Medallion, 1966

-----, Hooked on Books: Program and Proof, Berkley, 1968

Purvis, Alan C. with Victoria Rippere, Elements of Writing About a Literary Work: A Study of Response to Literature, N.C.T.E., 1968

Rosenblatt, Louise M., Literature as Exploration, Revised Ed., Noble & Noble Publishers, Inc., 1968

Sterlin, Dorothy, "The Soul of Learning" (an article on Negro literature for young people), English Journal, February 1968

Teaching the Disadvantaged

Featherstone, Joseph, "Ghetto Classroom" (a review of 36 Children by Herbert Kohl), The New Republic, December 23, 1967

Holbrook, David, English for the Rejected, Cambridge University Press, 1965

Holt, John, How Children Fail, Dell Publishing Co., 1964

Kohl, Herbert R., Teaching the "Unteachable", The New York Review, 1967

Appendix B: Some Large Group Activities that Proved Successful in 1 English 1 During 1967-68

Alternating verses of the poem "Silence" by Edgar Lee Masters were read aloud by two faculty members, while appropriate pictures from The Family of Man were shown with transparencies. The Prelude to Tristan and Isolde was played for background music. Students were asked to respond with a follow-up piece of writing about silence in any form of their own choosing.

Transparencies from the book Making It Strange were used to motivate students to create figures of speech, mainly imaginative comparisons.

The film Paddle to the Sea was shown and the team that had used Making It Strange asked students to write imaginative comparisons for objects and scenes in the film. Another team simply asked for response in the form of a poem, story, description, or article about a scene of particular interest to each student.

A program of student writing prompted by Paddle to the Sea was presented, with either the author of the selection or another student reading aloud from the back of the room, while an accompanying illustration from the book Paddle to the Sea was shown with the opaque projector.

During the time that one team was reading A Raisin in the Sun, poems by Langston Hughes, Countee Cullen, and other Negro poets were read aloud and related to the play, while a tape of trumpet music was used as background music to establish atmosphere.

Slides of photographs from The Family of Man that had a strong story element in them were used to present the understanding that a story contained the elements of plot, character, setting and theme. For each picture students took notes on a ditto sheet following this outline: Character(s)---Who? Setting: Where? When? Plot: What's happening? Theme: What does it all mean or add up to? The final picture was the one of a young boy approaching a bomb-ruined section of a city. This time Franck's Symphony in D Minor was played for mood music, and students were asked to write a story about the picture.

A large reproduction of McCutcheon's cartoon "Injun Summer" was cut in half and mounted on yellow paper. The top part of the strip was shown to the accompaniment of the "Sunset Movement" from Ravel's Grand Canyon Suite. Students were given a ditto sheet titled "Looking With Seeing Eyes" and were asked to list the details that they saw in the picture. The second part of the strip was shown to the accompaniment of a piece of music called "Mexican Deer Dance." This time the ditto sheet was headed "Seeing

More Than What You Look At," and students were asked to list the details to show how objects had changed in the eyes of the grandfather's imagination. As a follow-up assignment students were asked to write a poem or prose description, using the following topics or one of their own choosing: Indian Summer on My Street; Smoke Rings; Leaves Falling and Blowing in the Middle of the Night; Harvest Moon; Autumn.

A teacher and a student presented an interpretive reading of Truman Capote's story, "A Christmas Memory." Students were given a ditto sheet with a list of objects mentioned in the story on it and they were to identify each object in terms of its relationship to the story.

Pictures from magazines were cut out and mounted and shown with the opaque projector for an illustrated lecture on the four main types of conflict in fiction and drama.

A slide of Winslow Homer's painting After the Hurricane, accompanied by Stravinsky's Rite of Spring music produced some excellent short story writing.

Two teachers read Wendell Johnson's poem "The Creation," and then one of them talked briefly about this first act of creation being repeated to a lesser degree in every creative act of man. Then, without any introduction, students were given some time to react privately to Picasso's painting""The Old Guitarist," while listening to the "Melancholia" movement from Segovia. Finally, while students were still looking and listening Walter de la Mare's poem "The Fiddler" and Wallace Stevens' lines from "The Man With the Blue Guitar" were read aloud. Students wrote very beautiful and evocative descriptions of the Picasso painting.

Students wrote Haiku poems in response to the film At the Water's Edge (without worrying about syllable count). All poems were dittoed and read aloud by students in each seminar. Then the best ones were selected and arranged in the sequence of imagery in the film and put together as a composite of Haiku poems under the title "At the Water's Edge: the Face of a Film in Haiku."

Marcel Marceau in the film The Dinner Party prompted some very original and expressive pantomimes on the part of students, preparing their improvisations in small groups and then presenting them to the large group.

Students listened to the recording of "The Prisoner of Chillon" while viewing the accompanying filmstrip. Then they were shown Breughel's painting The Two Monkeys with the opaque projector. After discussing the relationships between the poem and the painting, they wrote poems or stories about the painting.

Appendix C: Suggestions for Combining Music, Art and Literature in a Multi-sensory Approach to the Development of Imagination and Sensitivity

Music	Art	Literature
"Isle of the Dead" by Rachmaninoff	Isle of the Dead by Bocklin	"Odysseus' Visit to the Land of the Dead" in The Odyssey
"Winter Carnival" by Prokofieff	The Return of the Hunters, Brueghel	"Winter Carnival" section from A Separate Peace
"Ports of Call" by Ibert	Sea paintings by W. Homer; island paintings by Gaughuin; Dali's Return of Ulysses	Selections from Tomlinson's The Sea and the Jungle or from Melville's Moby Dick
"The Planets" by Holst	The Bride, Duchamp Composition, Joan Miro	Selections from Arthur C. Clarke (science fiction)
"Tenderland Suite" by Copland	Pool in the Woods, George Inness	T.S. Eliot's poem: "New Hampshire"

"The Socerer's Apprentice," Dukas	Swamp Angel, by Max Ernst	Selections from The Hobbit
"Espana" by Chabrier	Bullfight, Picasso	Selections from The Sun Also Rises or Michner's Iberia
"Overture to the Flying Dutchman," Wagner	Albert Pinkham Ryder, Flying Dutchman	"The Flying Dutchman" myth
"Field of the Dead," from Alexander Nevsky, Prokofiev	The Massacre of Chios, Delacroix	Whitman's description in Specimen Days of soldiers suffering from wounds while he was a male nurse
"Don Quixote," by Richard Strauss	Don Quixote Attacking the Windmills, by Daumier	Cervantes' Don Quixote windmill scene
"Battle of Stalingrad" by Khachaturian	Victims, by Orozoco	War description from Red Badge of Courage
"Fountains of Rome," by Respighi	Paintings of fountains	Descriptions of fountains from Tale of Two Cities

Appendix D: List of Slides from Family of Man (Available in Central Library)

Small girl and old man playing checkers--communication between generations
Burmese priest meditates with his head in his hands
Small boy in hospital gown intent on playing a game
Black boy and white boy, arm in arm on city street
Poor, undernourished black mother and two small children
The beauty of innocent little children--two girl toddlers in appealing poses
Face of scientist peering intently at a mysteriously illuminated object
Multiple exposure of a ballerina's movements--an abstract photo, suggesting some sort of wierd skeleton
Muscular Africans roving a narrow boat
Multiple exposure showing movements of woman on an assembly line
Two children peering out window to watch the flight of a model plane
Elderly black man weeping into handkerchief (two copies)
Joyful family embrace between mother, father, and child
African storyteller with expressive face entertains a group of listeners
Shot through a window showing a boy flying a model plane
Muscular hands gripping a tool
Battle-weary soldiers comforting each other
Prim elderly couple having fun on a children's swing set
Elderly man with an expression of comic resignation
Group of nuns on a children's merry-go-round
Close-up of work-worn, calloused, and wrinkled hands
Three children looking longingly across a fence
Close-up of poverty-stricken woman with a hopeless expression
Black man and woman, seemingly immobilized by the hardness of life
Dead soldier in fox-hole with rifle-butt tombstone
Young boy heads for school amidst wartime destruction
Man with hunted expression sits alone on a train
Construction crew and scaffolding silhouetted artistically against the opening of a tunnel
Two muscular arms pushing against a handle
Small boy playing horseshoes with great determination
Elderly, wrinkled hands forming tentative, childish letters with a pen in a ledger book
Umpire and baseball player in nose-to-nose disagreement
Handsome and happy farm family on a wagon--man, woman, and child
Two anthropomorphic bears dancing around and snarling at each other

Small child making big shadow on sand
Mountain background, rocky and deserted foreground
Old ladies, interrupted in their gossip, gaze suspiciously toward camera
Soldier father and infant son in tearful embrace
Photograph of night clouds and stars
Black father closely and lovingly inspects the face of his baby
River meanders through magnificent mountains in this aerial view

Painting slides chosen as stimuli for creativity:

Bretau, Song of the Lark
Cassatt, The Bath
Cesanne, Skulls; The Gulf of Marseilles
Chagall, The Rabbi of Viteksk
Constable, Stoke by Nayland
Courbet, Near Ornaus Morning
Dali, Mae West
Degas, Dancers in the Wings; On the Stage
Delacroix, Lion Hunt
Delvaux, Village of the Mermaids
Dufy, Open Window, Nice
Gericoult, After Death
Giacometti, Annette
Homer, After the Hurrican, Bahamas
Hopper, Nighthawks
Matisse, Bathers by a River
Monet, Sandvichen, Norway; Old St. Lazare Station
O'Keefe, Cow's Skull with Calico Roses
Picasso, Abstraction; The Old Guitarist (two copies)
Pissarro, Young Girl Sewing
Rembrandt, Young Girl at an Open Half Door
Rousseau, The Waterfall
Sage, In the Third Sleep (two copies)
Tanguy, Rapidity of Sleep (two copies)
Lautrec, The Ringmaster
Turner, Valley of Aosta (duplicate available)
Van Gogh, Self-portrait; Bedroom at Arles
Vlaminck, Houses at Chatou
Wood, American Gothic
Renoir, On the Terrace; Child in White, Lady Sewing

Slides of Peanuts Cartoons

Happiness is an "A" on Your Spelling Test
Happiness is a Pile of Leaves
Happiness is the Hiccups After They've Gone Away
Happiness is a Thumb and a Blanket
Happiness is Walking in the Grass in Your Bare Feet
Happiness is a Warm Puppy
Happiness is One Thing to One Person and Another Thing to Another Person
Happiness is Getting Together with Your Friends

In addition to the above there is a large selection of slides depicting the history of art in organized periods, including geographic locales. See the separate file of these if interested.

Slides of paintings (including artist, title) also available

Blake, Pity Like a Naked New-born Babe; Queen Katherine's Dream; Dante & Virgil at Purgatory; Dante & Virgil at Hell; House of Death; 1388 Blake
Breughel
Bellechose, Martyrdom of St. Denis

Braque, Man with Guitar
Caravaggio, Fortune Teller; Madonna of Rosaries
Clouet, King of France
Corot, Monte Pincio, Rome
Leonardo, Beatric d'Este; Holy Anna Selbdrit; Annunciation
David, Mme. Serizist and Child
Degas, Four Dancers
Del Sarto, Annunication
Durer, St. Jerome in His Study; Durer; View of Trenz; Knight, Death, and Devil
El Greco, St. Martin and Beggar
Franngelico, Annunciation: Madonna of Humility
Fra Lippi
Galcuin, Yellow Christ
Grunewald, Holy Family
Hals, Man with Beer Keg
Hogarth, Rakes Progress; #3 He Revels
Ingres, Bather
Kouros, Grave of Aristodskos
Lautrec, Englishman at Moulin Rouge
Liberty (Leading the people of France)
After Lysippus, Farnese Hercules
Manet, Dead Matador
Michelangelo, Monumento a Lorenzo dei Medici; Holy Family
Melming; Arrival in Rome; Virgin with Infant Christ; St. Ursula and Companions; St. Christopher, St. Maur, St. Gilles; Martyrdom of the Virgins; Blessed Virgin
Monet, Rouen Cathedral
Ovid, Legendary Women in Love
Poussin, Poet's Inspiration
Ralphael, Alba Madonna
Rembrandt, Self-portrait
Ribera, Clubfoot; Philosopher
Richter, Serie 404 nr. 9
Rubens, Nymphs Pursued by Satyrs; Diana Returning from Chase; Return from Harvesting; Flemish Kerniss; Entry of Henry IV in Paris; Prodigal Son; Christ a la Paille
Prince Rupert, Standard Bearer
Sassetta, Journey of the Magi
Van Gogh, Prison Yard
Von Siegen, Mary Princess of Orange
Vermeer, Lady Standing at Virginal
Zurburan, Still Life

Appendix E: List of films

A: delightful animation...shows man's apartment invaded by giant letter A... realistic implications Contemporary Films, McGraw-Hill

Allures: "...Belson uses 'Pop' art effects to dazzle and captivate the viewer... it is a stunning film" terrific impact Janus Films, 24 W. 58th St., N.Y.C.

An American Time Capsule: A Very Short History of the U.S. Excellent; very fast cuts of paintings, etc. and drum solo in background; fast-moving; multi-media Pyramid Productions, Box 1084, Santa Monica, Cal., 90396

Angel "It has a strange appeal, like a brief, dreamlike sequence..a curious film about a man, a girl, and a dog in the snow..." Contemporary Films, McGraw-Hill

Autobiographical Poems of A.M. Klein, Canadian poet

Automania 2000, 11 min., color; $12.50 rental Contemporary Films, McGraw-Hill

Begone Dull Care Jazz soundtrack of Oscar Peterson: "very exciting visually with abstract designs, movements, forms, lines" International Film Bureau,Chicago

The Big Fair

Blind Gary Davis, b/w 12 min. Sounds excellent for detail: of Harlem Negroes Contemporary Films, 267 W. 25th St., N.Y.C. 10001

Blinkity Blank "gorgeous animation"; simple story line; "colorful feast for the eyes" International Film Bureau, Chicago

Boiled Egg "stimulates thought and discussion with unusual animation and timing... it is also beautiful..." Contemporary Films, McGraw-Hill

Boy to Man, color, b/w, 16 min. Churchill Films, Los Angeles 99060

Carl Sandburg N.E.T. Films: Indiana University A-V Center, Bloomington
also: Wm. Carlos Williams, Richard Wilbur, etc.

A Chairy Tale, b/w, 10 min. "allegorical implications": man vs. chair; chair wants to sit on him International Film Bureau, Chicago

Clay, b/w, 8 min. Evanston Public Library stimulus to creativity; delightful story of evolution using clay figures; also from Contemporary Films

Corral magnificent photography; showing breaking of a horse with gentleness International Film Bureau, Chicago

Corrida Interdite "visual poetry" where a bullfight becomes a ballet, the man taking dominance of the bull before tables are turned; color Janus Films

The Critic, short film, color, 8 min. Columbia Cinematheque, New York 10022

The Day is Two Feet Long, color, 8 min. Weston Woods

The Days of Dylan Thomas

A Divided World, b/w 10 min. Sucksdorff film: contrast between violence of nature world Janus Films, 24 W. 58th St., New York 10019

Cream of the Wild Horses, color, 9 min. Evanston Public Library slow-motion photography; has tremendous effect on viewer as a "visual poem, overwhelming in dreamlike and tactile quality" Contemporary Films, 267 W.25th, N.Y.C.

Dunes "shown in striking contours, shapes; creatures emerge as beautiful...a peek into an unknown world...extraordinarily striking in visual experience" Pyramid

End of Summer final week in a Canadian summer camp Contemporary

The Face "faces change, one after another, into all sorts of combinations and personalities...very short" Brandon Films, 221 W.57th St., N.Y.C. 10019

Flatland 11 min. for "Country of the Blind" Contemporary Films, Inc.

Flavio b/w,12 min. $12.50 rental A film biography Contemporary Films, Inc.
Also: 825 Custer, Evanston

The Fly, similar to A; man terrorized by a fly who grows larger and larger; happy ending but sense of horror remains Contemporary Films, McGraw-Hill

Free Fall "fall" in relation to man's relation to plan and animal world
Contemporary Films, McGraw-Hill

Glass - Contemporary Films, McGraw-Hill

God is Dog Spelled Backwards, speed-setting Contemporary Films, McGraw-Hill

Golden Fish, color 20 min. Evanston Public Library for thought-provoking response
also: Columbia Cinematheque, 711 Fifth Ave., N.Y.C. 10022 (Michael Tarrant)

The Great Escape

The Hand "allegory of a potter who refuses to knuckle under to a symbolic hand that threatens to dominate him..." puppets; excellent for mood; thought-provoking Contemporary Films, McGraw-Hill

The Hangman, 11 min., color use with Maurice Ogden's ballad "The Hangman"

The Hat color, 18 min. irony of a hat on one side of a border with another man who won't return it to its owner on opposite border side; "makes an important point about real border disputes and real wars"

Help! My Snowman's Burning Down! (10 min.) Contemporary Films, Inc.

Highway, color, 6 min. Radim Films, 220 W.42nd St., N.Y.C. 10036

The Hole color, 15 min. involves destruction of the world; Hubley is the film-maker; irony that a rodent sets off a mechanism that blows up the world
Brandon Films, 221 W.57th St., N.Y.C. 10019

The Hunter and the Forest b/w shows "how a hunter's conscience affects his attitude toward killing a deer; simply, effectively told, nature photography is magnificent" Encyclopedia Britannica Films, Skokie, Ill.

The Idaho Potato Test "satirical treatment of standardized testing tells story of many who conform and oddball who bumbles through...full of barbs at absurdity of whole testing procedure..." theme: humanity vs. computer; humorous
Fishtail Sky Productions, San Anselmo, Cal. 94960

Dimension asks the question 'what is the 4th dimension'; provocative Fishtail Sky Productions

Images of Leonard Baskin, color, 28 min., $22.50 rental Contemporary Films

In a Dark Time b/w, 28 min. $15.00 rental Contemporary Films

Poetry of Theodore Roetke Contemporary Films

Jackson Pollock, color 10 min. Radim Films, 220 W.42nd St., N.Y.C. 10036 art

The Leaf, color simple film about a leaf falling..."delicate visual poems and a metaphor for 'span of life'" Pyramid Productions, Santa Monica, Cal.

Legend of the Paramo, color 22 min. Contemporary Films

The Little Island, color 30 min. Contemporary Films

Lonely Boy b/w 26 min. 'cinema-verite style' pictorial view of singer Paul Anka; satirical, "harsh, unflattering...reveals as much about taste of audiences as limitations of its star" Contemporary Films

The Magician allegory, comment on war; Polish film an "eerie anti-war comment" Sterling Films, 241 E.34th St., N.Y.C. 10016

Metanomen "visual experience about a boy and a girl that has striking effect..." Audio Film Center

The Moods of Surfing, color 15 min. $10 rental excellent photography; some slow motion; good, slick rock sound track Pyramid Film Producers

Mosaic, color 5 min. Contemporary Films

Neighbors, color 9 min. McLaren film uses human animation through time-lapse photog.; both people want a flower, quarrel and eventually destroy each other and the flower; "fable with obvious, ironic point that is critical for our times" International Film Bureau, Chicago 60604

Night and Fog b/w, color, 31 min. "most direct and honest film condemnation of war" Contemporary Films, Inc. or 828 Custer, Evanston

The Nose, Gogol story; pinboard animations man loses then finds his nose; discussion-provoking Contemporary Films, McGraw-Hill

N.Y., N.Y. color, 15 min. distorted images of N.Y.C. life through various lenses... "both beautiful and amusing" Francis Thompson, 231 E.51st St., N.Y.C. 10022

Off-On "fast-moving, quick-flashing, visual poem with socko impact...exciting" Canyon Cinema Cooperatives, 756 Union St., San Francisco, Cal.

One Man's Way

Pacific 231; Castro Street "paeans celebrating trains" both illustrating "force & motion and beauty of the machine" Castro St. is particularly fine Audio Film

Parable supposed to have great impact; allegorical setting of a circus; clear symbols; excellent for teaching comparison Contemporary Films, McGraw-Hill

Pastoral d'Ete "a lyrical poem about nature; carries viewer along over rolling hills & through lush views of nature...very involving" Audio Film Center

Patterns

Persistent Seed description of life's determination to sprout in midst of city's concrete; short

Phoebe sensitively filmed and portrayed story of a young girl who thinks she is pregnant and faces unhappy prospect of telling her parent, teachers, and boyfriend; not good for large group, suitable for mature small groups

Pigs Evanston Public Library day in life of pigs; "sensory involvement...sensitive film, a hit with most students"; pigs become beautiful; for use with Animal Farm

A Place to Stand "shows geographical area as a process in a wide variety of perspectives"; striking, dazzling, comprehensive...for teaching observation and detecting processions Contemporary Films, McGraw-Hill

Primordium "experience(of) bubbles and designs in various types of liquid...sensory involvement...total experience exhilarating" Amram Novak Assoc., N.Y.C.

Que Puerto Rico, color 16 min. Contemporary Films, Inc.

Rainshower beautifully photographed..."begins with threat of rain and its effect on barnyard, then on people...excellent for emphasizing visual details, suspense, climax, cause and effect" Churchill Films, Los Angeles, Cal. 90069

The Red Balloon, color 34 min. Evanston Public Library kids enjoy it for its "comment about the human condition and cruelty human beings inflict on people and objects they don't understand or appreciate" also Brandon Films, N.Y.C.

Run b/w 16 min. rental $12.50 involves man running away from some force--ultimately realizes it is himself Brandon Films

Hangman color, 12 min. rental $12.50 Contemporary Films, Inc., N.Y.C. 10011

Runner - Auden poem on film

The Sea color, 26 min. Encyclopedia Britannica Educational Corp., Chicago 60611

The Seeing Eye 6-year-old boy on beach; beautiful photog. defining imaginative process of 'seeing" how man's eye is different from any other animal's. Commentary bit high-flown or corny, some points a bit strained; for most part this would be effective for small group

A Short Vision

Sky time-lapse photog. "day in life of the sky" Contemporary Films, McGraw-Hill

The Soldier

The Story of a Writer Ray Bradbury featured in insightful film of life of author; effective use of music & sound creating atmosphere to go along with the story "Dial Double Zero" and part of story are reenacted (25 min.) Sterling Educational Films, 241 E.34th St., N.Y.C. 10016

The String Bean Evanston Public Library "poignant story of a lonely woman who plants a string bean, then has to transfer it outdoors" (17 min.)

Terminus John Schlesinger, British filmmaker chooses British train station and wide variety of people; good for teaching characterization Sterling Films

That's Me b/w 15 min. Contemporary Films, Inc.

Time Is "numerous perspectives on process of time and man's concepts of the process...stretches the imagination" Media & M: "No one will see it and remain unchanged." Contemporary Films, McGraw-Hill

Timepiece "Life in a day of a man in a hospital bed which becomes a fantasy of comparisons, commentary on modern life, often satirical." excellent and thought-provoking; full of symbolism Contemporary Films, McGraw-Hill

Toys

Two Castles "...a knight attempts to storm a castle; surprise is that he has been challenged by a castle resting on top of a giant human head"; very short Janus Films, 24 W.58th St., N.Y.C. 10019

Two Men and a Wardrobe b/w 15 min. Contemporary Films, McGraw-Hill

Unicorn in the Garden Thurber's story, color 8 min. Evanston Public Library

A Valparaiso color, b/w 30 min. Contemporary Films, Inc.

Very Nice, Very Nice "unique experiences...both comment on present-day society, on man overshadowed by the bomb" Contemporary Films, McGraw-Hill

The Violinist color, 7 min. "makes quick, worthwhile contributions to a boy's or girl's self-understanding" Brandon Films rental $12.50

Waters of Yosemite; Water's Edge 2 films of "poems & processes...show water in various shapes & forms...lush visual experiences" Pyramid Productions

The Weapons of Gordon Parks color, 28 min. $25 rental recommended for Junior curriculum Contemporary Films, Inc.

Where Time is a River color, 18 min. expressive musical scores, scenes from the mythical jungles of Rousseau, Gaugin, Chagall; sounds excellent Newenhouse

White Mane Evanston Public Library story of a boy, his horse, photog. in Camargue marsh of France...bittersweet film about how adult world can betray trust of youth...remarkable cinematography...brief narration in English

Windy Day color, 12 min. rental $25 child's view of growing up, romance, etc. Grove Press, Film Div., 80 University Place, N.Y.C. 10003

You're No Good 30 min. rental $8 immensely interesting to teach point of view & feeling of antagonism & pressure Contemporary Films, Inc.

Zuckerkandl! color, 14 min. rental $25 "enormously witting slash at syndrome of uninvolved, desensitized existence" Grove Press, Film Div.

Day is Two Feet Long color, 8 min. images from nature without narration or music but appropriate natural sounds; significant detail as in haiku poem Weston Woods

The Pigeon Lady, Tom Palazzolo b/w, 30 min. rental $30 "lovely tone poem, beautifully, sensitively photographed" There is a Bill Porterfield Daily News article about the pigeon lady and her film available in the special file.

The following films are owned by ETHS; sophomore teachers are urged to check with their students before considering these as some may have seen them last year; they were mentioned in "A Raid on the Inarticulate":

Paddle to the Sea color, 28 min. excellent stimulus for creative writing; see Raid for more ideas for using this National Film Board

Discovering Line color, 17 min. "incredibly beautiful array of images to illustrate artistic principles" See Raid for complete description

Discovering Ideas for Art, Discovering Composition in Art; Water's Edge; Dinner Party: See Raid

Appendix F: List of recordings (Available in Central Library)

I. Selections of classical music

II. Narrative Prose
- Irish Fairy Tales read by Siobhan McKenna 398 Ir
- The Gay Old Dog read by Edna Ferber 813 Fe
- The Man Without a Country by Edward Everett Hale, read by Edward G. Robinson 813 Ha
- Why I Live at the P.O., A Work Path, A Memory read by Eudora Welty 813 We
- Sorry, Wrong Number read by Agnes Moorehead 812 Fl
- A Christmas Tale, Dickens 823 Di
- A Child's Christmas in Wales read by Dylan Thomas 821 Th

III. Poetry
- The Congo read by Vachel Lindsay 811 Li
- Seafever, Cargoes, and other poems read by John Masefield 821 Ma
- Great Narrative Poetry (six poetry recordings with accompanying filmstrips)
  - Browning's Pied Piper of Hamelin
  - Byron's Prisoner of Chillon
  - Coleridge's Rime of the Ancient Mariner
  - Keats' Eve of St. Agnes
  - Goldsmith's Deserted Village
  - Tennyson's Lady of Shalott
- Hunting of the Snark by Lewis Carroll read by Boris Karloff 821 Ca
- Anthology of Negro Poets read by Arna Bontemps 811.8 An

IV. Miscellaneous Recordings
- Strange to Your Ears by Jim Fassett 781 St
- Steam Railroading Under Thundering Skies 385 St
- Interurban Memories 385 In
- You are There

V. The following recordings are recommended for classroom use. Some may be purchased by the department and made available to teachers in 1969-70. Those starred are first choices.
- I Started Out as a Child
- For Russell, My Brother Whom I Slept With
- Sounds of Science Fiction
- Sounds of Carnival, Merry-GO-Round
- Sounds of the Junk Yard
- *Poetry of Langston Hughes read by Ossie Davis and Ruby Dee
- Farewell, Angelina, Joan Baez
- Greatest Hits
- Times Are A-Changin' Bob Dylan
- Ballad Singer's Choice Ed McCurdy
- Rehearsals for Retirement Phil Ochs
- *All the News That's Fit to Sing
- *Outwardbound Tom Paxton

Greatest Hits Pete Seeger
Illuminations Buffy St. Marie
*Book Ends
*Sounds of Silence Simon & Garfunkel
*Parsley, Sage, Rosemary and Thyme
Sketches of Spain Miles Davis
*2001: A Space Odyssey Original sound track from the film
Goodbye and Hello Tim Buckley

Appendix G: List of titles ordered for outside reading program

Hard Cover Books

Adoff, Arnold, I Am The Darker Brother, Macmillan
Balder, A. P., The Complete Manual of Skin Diving, Macmillan
Bennett, Jay, Deathman Do Not Follow Me, Meredith
Bonham, Frank, The Nitty Gritty, Dutton
Blackman, Charles, Cool, Hot, and Blue, Luce
Bowen, Robert S., Wipeout, Criterion
Boynton, Robert W. & Mack, Maynard, Introduction to the Play, Hayden
Brink, Carol R., Two Are Better Than One, Macmillan
Cleary, Beverly, The Luckiest Girl, Morro
Cohen & Hyman, The Color of Man, Random House
Collins, Larry & Lapierre, Dominique, Or I'll Dress You in Mourning, Simon-Schuster
Cunningham, Julia, Drop Dead, Pantheon
Drennan, Robert, The Algonquin Wits, Citadel
Eyerly, Jeannette, The Girl Inside, Lippincott
Feagles, Anita M., Me, Cassie, Dial
Gibran, Kalil, The Prophet, Knopf
Greenfield, Howard, Marc Chagall, Follett
Hano, Arnold, Greatest Giants of Them All, Putnam
Harris, Sydney, Leaving the Surface, Houghton Mifflin
Jarunkova, Klara, Don't Cry For Me, Four Winds
Johnson, Annabel & Edgar, Count Me Gone, Simon & Schuster
Larrick, Nancy, On City Street, M. Evans
Lawrence, Mildred, Inside the Gate, Harcourt
McSweeney, William & Russell, William, Go Up For Glory, Coward-McCann
Marshall, Catherine, Julie's Heritage, David McKay Co., Inc.
Newquist, Roy, A Special Kind of Magic, Rand McNally
Piersall, Jim & Hirschberg, Fear Strikes Out, Atlantic Monthly Press
Rodman, Bella, Lions In the Way, Follett
Sams, Jessie B., White Mother, McGraw-Hill
Snyder, Zilpha K., Eyes in the Fishbowl, Atheneum
Teague, Robert, Letters to a Black Boy, Walker & Co.
Tunis, John R., His Enemy, His Friend, Morrow
Weir, Ester, The Loner, McKay
Wibberley, Leonard, Island of the Angels, Morrow
Wojciechowska, Maia, Shadow of a Bull, Atheneum; Tuned Out

Paperback Titles

Agee, James, A Death in the Family, Avon
Angell, Pauline, To the Top of the World, Bantam
Annixter, Paul, Swiftwater, Starline
Arthur, Robert, Monster Mix: Thirteen Chilling Tales, Dell-Mayflower
Baldwin, James, Go Tell It on the Mountain; The Fire Next Time; Nobody Knows My Name
Ball, Zachary, Bristle Face, Starline
Barrett, The Lilies of the Field, Popular
Bennett, George, Great Tales of Action and Adventure, Dell
Bennett, Jack, Mister Fisherman, Bantam; Jamie, Bantam
Bishop, Jim. A Day in the Life of President Kennedy, Bantam
The Day Lincoln Was Shot, Perennial

Blanton, Catherine, Hold Fast to Your Dreams, Washington Square
Bonham, Frank, Durango Street, Scholastic
Boyle, Sarah P., The De-Segregated Heart, Apollo
Bradbury, Ray, Golden Apples of the Sun, Bantam; October Country, Ballantine
R Is For Rocket, Bantam; The Illustrated Man, Bantam
Braithwaite, E., To Sir, With Love, Pyramid
Braymer, Marjorie, The Walls of Windy Troy, Voyager
Burdick, Eugene & Wheeler, H., Fail-Safe, Dell
Burnford, Sheila, Incredible Journey, Bantam
Cassiday, Bruce, The Wild One, Pyramid
Cavanna, Betty, Almost Like Sisters, Berkley; Jenny Kimara, Morrow
Clarke, A. C., 2001: A Space Odyssey, Signet
Colman, Hila, The Girl From Puerto Rico, Dell
Davis, Sammy, Yes, I Can, Pocket
Dooley, Tom, Doctor Tom Dooley, My Story, New American Library
Dubois, W.E.B., Souls of Black Folk, Crest
DuMaurier, Daphne, Rebecca, PB
Durham, Philip & Everett L. Jones, Adventures of the Negro Cowboys, Bantam
Farina, R., Been Down So Long It Looks Like Up To Me, Dell
Fast, Howard, April Morning, Bantam
Felsen, Henry, Hot Rod; The Crash Club; Street Rod, all Bantam
Ferber, Edna, So Big, Avon
Fleming, Ian, Dr. No; Goldfinger, both Signet
Frank, Anne, Diary of a Young Girl, Pocket Books
Frazier, Clifford & Meyer, Anthony, Discovery in Drama, Paulist & Assoc.
Freedman, Mrs. Mike, Bantam
George, Jean, My Side of the Mountain, Tempo
Gipson, Old Yeller, Harper Row
Gold, Robert, Point of Departure, Dell
Goldstein, Richard, The Poetry of Rock, Bantam
Graham, Lorenz, South Town, Signet; North Town, Crowell (prob. hard cover)
Green, Hannah, I Never Promised You a Rose Garden, Signet
Gunther, John, Death, Be Not Proud, Pyramid
Halliburton, Warren, They Had a Dream, Pyramid
Harkins, Philip, The Day of the Drag Race, Berkley; Road Race, Scholastic
Hayden, Robert, Kaleidoscope, Harcourt, Brace & World
Henthoff, Jazz Country, Mayflower; I'm Really Dragged But Nothing Gets Me Down
Hersey, John, The Wall, Pocket Books; Bell for Adano, A Single Pebble, Bantam
Hesse, Herman, Demian, Bantam; Siddartha, New Directions
Hunt, Irene, Across Five Aprils, Grosset & Dunlap
Huxley, A., Brave New World, Bantam
Jackson, Jesse, Anchor Man; Call Me Charley, both Dell
Jackson, Mahalia, Movin' On Up, Avon
Johnson, Dorothy M., Indian Country; The Hanging Tree, both Ballantine
Johnston, William, Soul City Downstairs, Pyramid
Kantor, The Voice of Bugle Ann, Berkley
Kata, Elizabeth, A Patch of Blue, Popular Library
Kaufman, Bel, Up the Down Staircase, Avon
Keller, Helen, The Story of My Life, Dell
Kennedy, John, Profiles in Courage, Harper Row
Key, Alexander, The Forgotten Door, Starline
Keyed, Flowers for Algernon, Bantam
King, Martin Luther, Why We Can't Wait, Signet
Lederer, William & Burdick, E., The Ugly American, Fawcett
London, Jack, The Sea Wolf, Bantam

McCullers, C., The Heart is a Lonely Hunter, Bantam
Malcolm X & Haley, The Autobiography of Malcolm X, Grove
Mantle, Mickey, The Quality of Courage, Bantam
Maugham, Somerset, Of Human Bondage, Vintage
Medearis, Mary, Big Doc's Girl, Pyramic
Miller, Warren, The Cool World, Fawcett
Murphy, Robert, The Pond, Avon
Murray, Joan, Joan Murray, Week With the News, McGraw-Hill
Nathan, Robert, Portrait of Jennie, Popular
Newell, H. H., Cap for Mary Ellis; Mary Ellis, Student Nurse, both Berkley
North, Sterling, Rascal, Avon
Norton, Andre, Lord of Thunder, Ace Books
Orwell, George, 1984, Signet
Owens, Wm.A., Slave Mutiny: Revolt on the Schooner Amistad, John Day Co.
Patten, Lewis B., Flame in the West, Berkley
Pease, Howard, Heart of Danger, Dell
Reed, Dena, Success Tips From Young Celebrities, Tempo
Ribakove, S & B., Folk Rock: The Bob Dylan Story, Dell
Scholastic Press, Bittersweet; Peppermint
Schulberg, Budd, From the Ashes, Voices of Watts, Mercury World
Schulman, L. M., Come Out the Wilderness, Popular Library
Serling, The President's Plane is Missing, Dell
Sillitoe, Al, The Loneliness of the Long Distance Runner, Signet
Sinclair, Upton, The Jungle, New American Library
Smith, Betty, A Tree Grows in Brooklyn, Popular Library
Stanford, The Red Car, Tempo
Steinbeck, John, America and Americans, Bantam
Sterlin, Dorothy & Quarles, Benjamin, Lift Every Voice, Zenith
Stewart, Mary, The Moon-Spinners, Fawcett
Stolz, Mary, Who Wants Music on Monday? Dell; A Love or a Season, Tempo;
Because of Madeline, Dell; Rosemary, Dell
Tolkien, The Hobbit, Ballantine; Fellowship of the Ring; The Two Towers;
Return of the King
Updike, John, Pigeon Feathers, Fawcett
Vroman, Harlem Summer, Berkley
Wells, H. G., The Time Machine, Premier
West, Jessamyn, Cress Delahanty, Pockett
Westheimer, David, Von Ryan's Express, New American Library
Whitney, Phyllis, Black Amber, Crest
Williams, Eric, The Wooden Horse, Berkley
Williams, Mason, The Mason Williams Reading Matter, Doubleday